

FILMS

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ARENAS, THEATRES IN TV BATTLE

Pix Scouts' Fruitless Summer Search for Talent in Strawhats

Annual culling of the strawhats by talent reps of the major studios has produced no unknown or budding star who is producing more than a routine ripple of enthusiasm among the pro scouts. That doesn't surprise the talent-searchers, however, since the yearly summer trek through the barns seldom does provide any extraordinary player potential.

That's not to say there's not plenty of good acting in the hayloft houses, such vets as Al Altman, of Metro, Arthur Willi of RKO and Boris Kaplan of Paramount agree. Level of thespic quality in the barns has improved tremendously, they say, particularly with the increase in the number of Equity-covered houses.

However, most of the better young players are already known to the talent snappers before they board bus, plane and train to view their work in the backwoods theatres. It generally only serves to reinforce opinions already held.

In the course of the summer, however, each of the scouts turns up four, five or six promising youngsters whom he encourages to try New York, if they haven't already. If possible, their careers are guided to the extent of the talent rep endeavoring to get them placed in a show for the purpose of seasoning and further watching them. In some cases they are also provided with coaching to see if they respond.

The principal difference between the present and the "good old days" is that the studios for economy reasons no longer maintain contract lists of promising players. Thus, whereas the talent chiefs formerly signed potential

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Pinza a Hot Kid All Over Again on Strength Of One Strong TV Show

Magic of a good television show, as well as its tremendous impact generally, was underscored again this week by Ezio Pinza, whose video bow Sept. 8 on NBC-TV's "All Star Revue" was standout. Offers to Pinza, as direct result of that single TV appearance, has made him hotter than he was since he first opened in "South Pacific" on Broadway.

Even though the kinescope of the program won't be seen on the Coast until this Saturday (22), the unanimously good reviews he received have apparently reached Hollywood, since Metro is giving him renewed special attention for pictures. CBS also checked with NBC to determine if it could get Pinza for a couple of guest shots, but NBC has an exclusive on his radio and TV services. In addition, most of the top NBC shows are after him for guest spots.

Pinza's next TV stint will be as co-star with Milton Berle on NBC's "Colgate Comedy-Hour" Sunday (23).

1 Pianist to Another

Irving Berlin and his wife ducked out of a sponsor's party last Wednesday night (12) by Red Cross Shoes, which had bankrolled "Irving Berlin Salutes America" on NBC-TV that night, and went to the Stork Club. Shortly after they arrived, the songwriter was paged to answer a long-distance phone call.

Wondering who would call him at the Stork, Berlin picked up the phone and the voice at the other end said, "This is Harry Truman. I just wanted to tell you that we watched your show here at the White House and loved it. Thanks for taking such good care of our little girl." Margaret Truman had guested on the video show, singing Berlin's "God Bless America."

Woops Orson Tour With Magic Shows

Orson Welles may return to the U. S. next fall to tour his magic act. Concert-type performances would be under the management of Sol Hurok, who conceived the idea and has been trying to sell it to Welles in Europe. The two men met in Paris through a mutual friend, cartoonist Al Capp.

Welles, a longtime magic hobbyist, would also fill out the evening with scenes from plays or other entertainment. He's to let Hurok know whether to go ahead with bookings following opening of his "Othello" legit in London.

Actor has the title role in "Othello," which is being produced by Laurence Olivier. It went into rehearsal last week and is expected to run through the season. Welles has not been in the U. S. for about three years. He's nixed a number of offers to return for production of TV shows and films.

INT'L BOXING CLUB PLANNING CIRCUIT

Big-screen video theatres, exuberant over the socks grosses hung up by the Robinson-Turpin fight last week, may be in for a knockdown, dragout battle to retain the exclusivity they've had on events until now. International Boxing Club is planning its own big-screen tele circuit in arenas throughout the country, which may ease the theatres out of TV sports. In addition, a number of privately-owned auditoriums and halls in key cities are eyeing the potentially lucrative big-screen medium as a possible new venture for themselves.

Paving the way for such competition to the theatres is the threat of antitrust litigation. If they attempt to retain an exclusive Country's politics, with an eye on next year's elections, have hopped on the "let's-save-the-fights-for-home-viewers" bandwagon. This factor makes the situation an extremely touchy one for the theatres. In addition, the chronic black eye suffered by the film industry, including the big theatre circuits, in the recent industry antitrust case puts them in a vulnerable position.

The IBC, VARIETY learned, has been quietly studying the possibility of feeding fight telecasts into the several stadia under its control. The terrific biz racked up by theatres carrying the Robinson-Turpin go, with an estimated 100,000 fans turned away for lack of seating capacity, has given added impetus to the boxing combine's eagerness to cut itself in directly on the big-screen gravy train.

Theatres, for their part, argue that it would be preposterous for IBC to utilize only its own arenas. In so doing, exhibitors say, the fight outfit would be losing hundreds of thousands of potential theatre seats. If the events

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60-Year-Old Widow Of Exhib Is College Frosh

Albany, Sept. 18.

Margaret E. Buckley, widow of Christopher H. Buckley, onetime leading theatre owner in Albany and Bennington, Vt., has enrolled at Bennington College. She is a freshman, majoring in arts and languages.

Mrs. Buckley, who is 60 years old, was graduated from Bridgeport, Conn., High School in 1909, and is the mother of five children. All her children are college grads. She has eight grandchildren.

D. of J. Exploring Big-Screen Solos; FCC Shuns Battle

Washington, Sept. 18

The Justice Department's antitrust division is quietly exploring the exclusive theatre television situation to determine whether there might be a cause for action. VARIETY learned today (Tues.).

Antitrust division has been considering angles since the first of the prize fights in New York was exclusively wired to a limited number of picture houses. The situation became more pressing following the Randy Turpin-Ray Robinson go last Wednesday night (12) when a large number of protests.

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Video Guest Fees Spiral to New Highs in Battle for Top Names

Another Cantor Nifty

Eddie Cantor, who originated several slogans for the various charity drives in which he's participated, has coined a new one for the Defense Bond Drive, which has received the official sanction of Secretary of the Treasury John W. Snyder. Slogan is, "There's a Bond Between Us."

New motto is to be spotlighted on the Treasury's billboards and other ad-publicity matter, which will show a mother and baby and, on the other side, the father in a GI uniform. Cantor, incidentally, coined the "March of Dimes" phrase for the annual drive of the National Foundation for Infantile Paralysis.

Hadacol Folds,

Stranding Acts

Chicago, Sept. 18

Hadacol, the patent medicine which under Senator Dudley J. LeBlanc has spent millions of dollars in radio and on razzle-dazzle exploitation to promote sales, abruptly cut short its tour in Dallas last night (Mon.). Stranded were Carmen Miranda, Candy Candide, Hank Williams, Minnie Pearl, Los Gatos Trio, Lee Marx, musicians and other personnel. About \$100,000 in contracts are left to be paid off.

First 16 days' attendance and sales exceeded last year's, but the next two weeks were miserable. Bob Hope did not draw as headliner in Louisville and Cincinnati. In Louisville, instead of boxtop admiral, people saw it free due to a local tax hassle.

Although last week reached attendance expectations, dealers were returning former purchases. Omaha was also off due to a blast by the Women's Christian Temperance Union. Drastically cut budget of the last two weeks failed to help despite show being in "home" territory.

Company was sold by LeBlanc to weeks ago to an eastern group, the Malta Memorial Foundation.

The Hadacol Caravan failed to fill Technical high school's 2,200-seat auditorium on its Omaha one-nighter Sept. 12. A moverover was made when cold weather stopped showing in the city stadium. Estimated that something under 2,800 saw the three-hour performance admission to which was by boxtop. Second show was abandoned.

Performing to an enthusiastic audience were Carmen Miranda, Jack Dempsey, Candy Candide, Minnie Pearl, Rochester, Dick Haymes, Larry Glenn Logan and Sharkey Bonano's Dixieland Band.

Competition among television networks and producers for top guest personalities is raging hotter than ever with the advent of the new season, boasting fees in some instances to an unprecedented high of \$5,000-\$7,000 for a single performance. Trouble signs have already been posted, as a result, with the agencies which squawked last year about TV's skyrocketing costs, but the nets and packagers, anxious to win out in the battle for ratings, are still fighting to be first on the air with the name stars visiting from Hollywood.

Odd facet of the fight, according to some industry observers, is the fact that big-name personalities don't necessarily pay off in high ratings. They point to comparatively low-budgeted shows such as CBS-TV's "What's My Line?" as proof that the answer lies not so much in who's on the show as what's in the show. In addition, they cite such moderately-budgeted dramatic programs as "Kraft Theatre" (NBC-TV) as evidence that even an hour drama can eliminate high-priced name talent if it establishes a rep for consistently good production and scripting.

But that apparently isn't deter-

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Red Channels Lists Henry Morgan, But He's Hired as M.C.--By NAM!

In a bit of surprise casting, the National Assn. of Manufacturers employed comic Henry Morgan on Sunday (16) to emcee a Constitution Day Americanism rally in Elmira, N. Y. Morgan's listing in Red Channels has kept him off the air in recent months with sponsors and networks fearing to touch anyone tinged by the book.

NAM has long been hailed as the last outpost and bulwark of conservative, right wing political and economic thinking, which is what caused the eyebrow-raising at the employment of Morgan. The leopard apparently, however, is doing some spot-changing under the public relations hand of Leonard Smith, one-time reporter for the liberal *Philadelphia Record*.

Evidence of the new thinking was nix on the idea of having Ginger Rogers attend the Elmira celebration. Smith was seeking glamor for the show and knew Miss Rogers was in the east for a play, but turned down the idea of inviting her because of her association with ultra-rightwing groups on the Coast. NAM's aim is to play it down the middle.

Morgan's hiring was not accomplished without considerable discussion. Smith said, however, that he knew very well that despite the listing in Red Channels the comedian isn't and never was anything resembling a Communist. Once this had been explained to NAM brass, Smith said, there was no problem.

5 More H'woodites Named Reds In House Probe of Film Commies

By MIKE KAPLAN

Hollywood, Sept. 18. Five new names of Hollywood people who were members of the Communist Party were submitted to the House Un-American Activities Committee today (Tues.) by screen and radio writer Leo Townsend, eighth witness to appear before hearings which have resumed in Los Angeles. He was the third witness of the day and talked freely and calmly, in marked contrast to the first two witnesses today, writer Henry Blankfort and character actor Howland Chamberlin. Both took refuge behind the Fifth Amendment, their brief sessions on the stand being marked by noisy and sometimes angry exchanges.

WB Won't Fire Ex-Red

Hollywood, Sept. 18. Scripter Leo Townsend, currently on the Warner Bros. payroll, has been given assurances by the studio that he will not lose his job "as long as he intends to make a clean breast of things" in his testimony before the House Un-American Activities Committee.

Townsend, third witness to take the stand today (Tues.) in the Los Angeles Federal Building, admitted his former Communist Party membership. He was one of the few "cooperative" witnesses to come before the House committee probing the Red infiltration in Hollywood.

changes with committee chairman John Wood (D Ga.).

Townsend told the committee he was a member of the party for five years, from 1943 to 1948, save for a brief period in 1944 when he "automatically" left by taking a post with the Office of Strategic Services. He said he had been a member of three different groups during that period and had per-

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Ayer Disclaims Influence Of Red Channels in Firing 'Telephone Hour' Scripter

Hollywood, Sept. 18. N. W. Ayer agency last week told the Radio Writers Guild that its radio and television department "has never examined Red Channels, does not subscribe to Counter-attack" and has never "been influenced in our choice of writing or performing talent by rumors in the trade press or unsubstantiated allegations brought to our attention from other sources."

Statement was made by James E. Hanna, AM-TV vice president of Ayer, in connection with an investigation made by RWG into an alleged case of "blacklisting" of one of its writers. Scripter reportedly worked on the "Telephone Hour."

Hanna said that the failure to renew the contract of the writer concerned in April, 1950, coincident with the new season of the show, "was connected only with the decision by us to change the style of scripts, programming and guest artists."

RWG said it was pleased with the principles in Hanna's statement but added that it is continuing its investigation of the case and several others now in the hands of its fact-finding committee.

Par's Duncan Sis Biog

Hollywood, Sept. 18. Paramount acquired rights to the life story of the Duncan Sisters and their musical show, "Topsy and Eva."

Screen biography will be produced by Harry Tugend under that title, with Richard Bare as associate producer.

Changing of Guard Best Show in Vienna; Unique Parade of U. S., Russos

By JOSEF ISRAELS, II

Vienna, Sept. 11.

The monthly parades marking change of control among the four powers in this occupied city 100 hundred miles behind the Iron Curtain have become a top tourist attraction. This is especially true of the joint U. S.-Russian parade ceremony which occurs every four months when Yanks turn to patrol the International Zone comes right after the Soviets'.

Hordes of Viennese, augmented by hundreds of tourists from all over the world, always turn out for this one. Most onlookers watch fascinated with the feeling that this may be the last time American and Soviet troops may be seen in joint friendly maneuver. But four months later it comes up again, and the tourists are on hand to gaze at the only place left in the world where Reds and westerners work side by side in at least outward friendship.

The changes occur the first of every month at 11 o'clock in the morning before the old Federal Palace of Justice which is now occupied as Vienna's four power Commandatura. On the Palace's front hang the four coats of arms of the MP units cooperating in the famous International Patrol which bases there. The parade times are the only ones when Russian troops, including officers and their wives and kids are identifiably visible in public and when Russians hold still for the cameras of westerners. On other occasions it's worth a destroyed film and a few hours detention to risk a picture of a Russian or even the exterior of a Soviet occupied building. Thus, the Yank press photos and tourists alike delight in concentrating on Russian faces and attitudes on this occasion.

The Red and U. S. troops, limited by agreement to the company strength plus a band apiece, gather on opposite sides of the Palace. Promptly at 11 a.m. they march into positions at attention facing the building's steps. Then comes the high spot, always performed in a blaze of flashbulbs when the American and Soviet troop commanders formally shake hands. The U. S. rep is a young, handsome six-foot captain from Pennsylvania. His Red counterpart is a small, grizzled war veteran heavily hung with medals and marching stiffly from war wounds. This part of the cast has not changed for more than a year.

Spine-Tingling Performance
After the handshake the city commanders, U. S. Brig. Gen. William T. Fitts and Russian Guards General Vladimir Boreyko, in fanciest allowable uniforms, appear on

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BOB MORRIS

During the past year he's sung more songs and danced more shows on television than any other pop singer in the business. That covers a lot of territory but the record speaks for itself. We'd like to play it for you.

Management

PHIL EDWARDS

1650 Broadway PLayer 7-2042

Pix Contributed \$874,000,000 To Peak U.S. Take

Washington, Sept. 18.

The picture industry contributed \$874,000,000 to last year's record-breaking national income of \$238,863,000,000. U. S. Department of Commerce reported Sunday (16) in a special survey on the national income.

Although the aggregate national income for all industries was at a peak, the figure for pix was down for the fourth straight year from the \$1,116,000,000 top achieved in 1946. The 1950 picture figure was also lower than those in 1944 and 1945.

On the other hand, radio and television broadcasting hit its all-time high with an income of \$311,000,000, bettering the \$265,000,000 figure of 1949. In all other fields of recreation and amusement com-

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Ed Sullivan to Emcee 12-Hour TV Marathon For Freedom Crusade

CBS-TV will stage a 12-hour marathon starting at noon Sunday (23) from N. Y. to help raise funds for the 1951 Crusade for Freedom drive. With Ed Sullivan as coordinator and emcee, top-name personalities from all branches of show biz, plus Government and business celebs, will be cut into all shows on the web's schedule that day. Professional phone operators, housewives, models, etc., have volunteered to handle pledges phoned in by viewers.

Pickups are also to be made from other cities on the web, including Washington and Chicago

for guest turns or interviews with VIPs. CBS exec producer Mario Lewis will act as production supervisor on the 12-hour stint,

with Danny Dare producing. Sullivan himself will emcee his usual

Sunday night "Toast of the Town"

from its regular studio, and com-

mute to a neighboring studio for the marathon throughout the day and evening.

Current drive is being conducted by the Crusade for Freedom to finance construction of at least two new transmitters for Radio Free Europe, to be set up in western Germany to pierce the Iron Curtain. Drive is also on to finance the start of operations of Radio Free Asia, to broadcast to Communist countries in the Far East.

General Lemuel Mathewson, U. S. Commander here, visited backstage after the performance and expressed his thanks for the very successful opening.

Gian-Carlo Menotti's "The Consul," a smash hit at the Staedtische Opera Sept. 7, sent the Berlin critics into a scramble to outdo each other with praise. One Berlin paper featured the review next to the main headline. Swiss actress Inge Borkh actually stopped the show. For several minutes the audience thundered an ovation during a scene in the consulate in which Miss Borkh dramatized the plight of the wife of a fugitive resistance leader. Reaction at the finale was just as enthusiastic. For two full minutes after the final

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154 West 46th Street

The N. Y. Times' Centennial

Like the musician's musician and the comedian's comedian, The New York Times is the newspaperman's newspaper. On its 100th anniversary every progressive publication justifiably salutes the Times.

The N. Y. Daily News summed it up best in its plithy lead editorial yesterday (Tues.): "Happy Birthday to the N. Y. Times, a great newspaper, which today celebrates its 100th anniversary."

The Times, which made such signal progress under Adolph S. Ochs and has maintained that standard under Arthur Hays Sulzberger and Julius Ochs Adler, is as much a symbol of Times Square as its bright lights, its theaters, its hotels — and its shooting galleries, creeps joints and orange juice stands. The Times mirrors life in all its aspects.

VARIETY joins in the justly merited salutes to a boff rag. Abel.

Coffee-and-Cake Circuit Means \$ Plus 'Bonus' for Acts in Germany

Lauritz's Vaude

Wagnerian tenor Lauritz Melchior is being submitted for vaudeville. He'll head a package which will include a group of singers backing him, plus surrounding acts. William Morris Agency is perenting. Deal is on for the Chicago Theatre, Chicago.

Melchior, formerly with the Met Opera, is generally considered responsible for the drift of Wagnerian singers into comedy. He's been light buffooning in radio, TV and films for several years. Soprano Helen Traubel has been following that pattern in her telecasts with Jimmy Durante.

Berlin Gives 'Oklahoma' Wow Reception; 'Consul' Also Scores Sock Hit

Berlin, Sept. 18.

This town is really alive with culture and entertainment, with a good part of the N. Y., London and Paris stage here for most of the month.

Rodgers & Hammerstein's "Oklahoma" came through with flying colors at its preem in Berlin last Wednesday (12) and the whole town is talking about it. The 54 people on the stage at the Titania Palast were some of America's greatest ambassadors of goodwill from opening till singe.

The Berlin audience gave Celeste Holm, Patricia Johnson, Ridge Bond and company 11 curtain calls. Miss Holm called the cast out from behind the curtain in answer to the ovation and gave an extra chorus of "Oklahoma." The Berliners loved it.

One interesting highlight during the "Oklahoma" run here is the televising of every performance by Radio Corp. of America. Elmer Cox, U. S. High Commissioner special project chief in Berlin, took Jerry Whyte, Peter Davis and Lemuel Ayers, of the Theatre Guild, around the city during the performance to witness German reaction to the video presentation.

At Potsdamer Strasse, just 400 yards from the Russian Sector, 5,000 Berliners stood watching "Oklahoma." Whyte mingled with the audience and later commented that it was truly remarkable and wished that Messrs. Rodgers and Hammerstein could be there to see it and enjoy it as much as he had. Davis also was thrilled by the demonstration and added that it was one of the most fantastic developments in the history of "Oklahoma."

General Lemuel Mathewson, U. S. Commander here, visited backstage after the performance and expressed his thanks for the very successful opening.

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European performers are reaping a bonanza in U. S.-occupied Germany, according to Jackie Bright, who recently returned from a European jaunt with the Old Gold troupe. The various officers clubs and Army posts have been buying local talent on a regular basis. According to Bright, budget runs around \$80 for each shindig for three acts.

On a regular basis, Bright says, it's a comfortable living for acts working that circuit. But there are bonuses which attract even the higher priced talent to the GI circuit. The performers have post-exchange privileges while working Army bases. This enables the talent to get many items which are unavailable through regular commercial channels and many at lower costs than prevail in regular shops. In addition, the acts can partake of Army chow at 40¢ a meal. Bright says the talent thrives on the low-cost diet, claimed superior to the edibles available to most civilians. They are lodged in Government hotels at 25¢ nightly.

Many acts have two and three dates daily, so earnings are nice. The GI shows have attracted talent from England, France, Austria and Holland as well. In some cases, it's not merely a case of getting work at those salaries but the lure of PX privileges. There's little doubt among many that a few items find their way to the black market in those countries, but general feeling is that many acts are supplementing meager rations.

All bookings in GI bases and clubs are done through licensed agencies. Bright says that there's enough work there for the performers to rack up some sizable grosses. One agent, Betty Kaye, wife of an airforce officer stationed in Germany, has built up a healthy business. There are several other Americans in the booking field and all are reportedly doing well.

Lou Epstein Asks 14½ G From Jolson Estate

Los Angeles, Sept. 18.

Al Jolson's estate was sued for \$14,458.53 in Superior Court by Louis Epstein, Jolson's former personal aide, who charges that sum is due him for unpaid salary and payments he made in behalf of the singer.

Claim, recently nixed by Charles Schwartz, executor of the estate, consists of \$13,100 in back pay and the rest in advances.

curtain, the house was silent. Then the thunderous ovation broke out. Berliners cannot recall any other production which was received with as much enthusiasm as "The Consul."

Govt. Mulls 'Pacific' For Germany, Korea

Chicago, Sept. 18.

Success of the military and civilian personnel edition of "South Pacific," which played before 24,000 in four stops in Alaska last week, has the Government interested in a similar show for the armed forces in Germany and Korea.

Troupe, which hit Navy and Army bases and toured in C54s, had no professional background, but built all the scenery and drops from plans. Only professional help was the direction of the musical by Ross Bowman, assistant stage manager of the Chicago "SP" company.

WALL ST. OPTIMISM HIGH ON PIX

Report Compromise Possible at RKO Between Hughes, Minority Faction

Reports in trade circles this week were that a compromise may be reached between Howard Hughes and a minority Wall Street stockholders group on composition of the RKO Theatres board. Reps of both sides refused all comment. Downtowners are led by David J. Greene. They have squawked that the five-man board was appointed entirely by Hughes, controlling stockholder, though terms of divorce from the RKO parent company required him to take a hands-off attitude.

Greene's group has sought to name at least two men to the board, with the third an agreed-upon "neutral." Compromise, it is thought, might entall one Greene director, plus two mutually-acceptable non-partisans.

With great secrecy surrounding the negotiations for fear of premature publicity exploding them, it was learned that talks are still in the most tenuous stage. It is believed that Greene and Sol A. Schwartz, RKO Theatres prezzy, may be the negotiators.

Greene and his associates have been planning to enter into a fight for proxies in an attempt to unseat the Hughes management at the annual stockholders' meeting in December. A settlement now would preclude such a battle.

246 Quickie Goes Into 12th Week At Rialto on Broadway

Despite rising costs of production in these inflationary times, quickies can still be made at phenomenally low budgets. That they also can return sizable profits is attested to by the box success of "The Devil's Sleep." A so-called expose of the illegal drug traffic, the film started its 12th week at the Rialto Theatre, N. Y., over the weekend.

"Sleep" was made last year at a Hollywood rental studio by producer George Weiss. Cast is headed by Lita Grey Chaplin, John Milburn (brother of Robert), William Thomason and Tracy Lynne. According to Nathan Cy Braunstein, whose Screen Art Sales Co. is distributing the picture, the budget amounted to \$24,000 over a two-week shooting schedule.

Cast was paid for the first week revealed Braunstein, but for the second week it was strictly a co-operative venture, with players taking payment via a cut from future profits. Curiously, "Sleep" was partially financed out of income derived from Weiss' first jump into production. This was another exploitationer, "Test Tube Babies."

"Idea for 'Babies,'" said Braunstein, "came to me after reading a

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TV Threat Being Met By Better Pix: Schary

Los Angeles, Sept. 18.—The film industry has not adopted an ostrich-like attitude toward television, but has viewed it sensibly and challenged it by making better product that is beginning to do better business than ever before, declared Dore Schary, Metro veepie in charge of production, at a luncheon meeting today (Tues.) of the Los Angeles Ad Club at the Biltmore Hotel.

"A true picture of the industry can be observed without wearing the proverbial rose-colored glasses," Schary said. "Stages are humming, employment is higher than it has ever been. They are making a larger number of high-cost pictures than ever before and are proving by returns on these films that their audience is still attached to this medium of entertainment."

Referring to reports that Hollywood is "dominated" by Communists, Schary pointed out that out of a working population of 25,000, only some 100 names are involved in the Communist hearings.

Blumberg to N. Y.

Nate J. Blumberg, Universal prezzy, is due in N. Y. from Hollywood this weekend. He divides his time about equally between both Coasts.

Expected at the h.o. Monday (24) is David A. Lipton, ad-pub topper, who makes the trip from the studio once every six weeks to map pic campaigns.

Hughes May Be Amenable to Sale

Sale by Howard Hughes of his controlling stock in RKO Theatres appeared closer this week in view of the issue's climb in market value. Hughes in the past has nixed any deals for the reason that sale of his holdings at the N. Y. Stock Exchange trading price would have meant a loss on his original investment.

Hughes paid \$9 per share for the 24% control of the former RKO parent corporation. Figured even-

SURVEYS SHOW COMING UPBEAT

Behind the current upbeat tone of film-stock trading on the N. Y. Stock Exchange is an increasingly stronger pro-industry sentiment by Wall Streeters which could mean even further gains for pic issues.

Spokesmen in N. Y.'s "down town" sector report displays of considerable interest in Loew's, Paramount, 20th-Fox and Universal by West Coasters. Latter were identified merely as investors.

George A. Butler, senior partner in Butler, Moser & Co., brokerage house, is on the record in favor of Walt Disney Productions. He believes there will be some link between Disney and television, and "stockholders should benefit handsomely."

Thorough-going appraisal of all the film outfitts is offered by the Value Line Rating & Report, widely-respected investment survey published by Arnold Bernhard & Co. Outfit flatly states that film earnings over "the coming months are likely to rise."

Domestic Biz Boosts

It's noted that domestic business has shown "noticeable improvement" within a recent period, and there's reason to believe this is likely to continue. Added income from abroad is anticipated via new

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Sime

MAY 19, 1873—SEPT. 22, 1933

ly, this means \$4.50 per share for the stock in each of the two new RKO companies which stemmed from theatre divocation.

RKO topper received an offer from Louis R. Lurie, San Francisco realtor and financier, for his shares in either or both of the two outfitts at market price a few months ago. Hughes declined because the price at that time was down to about \$3.50 per share. This would have constituted a loss of \$1 per share.

RKO Theatres stock, however, is now bringing about \$4.50 per share. Hughes, it's believed, would actively consider parting with his holdings at that price.

Trading in both RKO issues, along with the securities of the majority of other film outfitts, is continuing at a heavy clip.

LIFE MAG PLACATING PIX WITH OZONER YARN

Life mag this week will make something of a conciliatory gesture to the film industry. It is publishing a story in pictures and text on drive-ins, pointing out that they are a new and flourishing arm of the business. Figures are also cited to show the growth of the ozoners since the end of the war.

While Life editors deny the yarn is in any way the result of the tremendous squawks that went up following publication recently of an alleged "smear" story on the status of the film biz, there's some evidence that the drive-in piece is a placating gesture. It is a story which Life has planned to run for three summers, but has never found the space for until this week —by which time the success story of the under-the-stars filmies is admittedly pretty old hat for a news magazine.

Yarn has been in type since 1949 and updated each summer. Pix include shots of a four-screen drive-in in Chicago, a fly-in in New Jersey and the various auxiliary services offered by ozoners to their patrons.

Story was prepared by the motion picture department, headed by Robert Wernick. Recent Hollywood

(Continued on page 26)

trading agreements with various countries.

Further pointed out is the fact that the film industry's dividend yields have been generous in many cases. Also, stocks have been selling at deflated prices. Not overlooked is the possibility of sale of fully depreciated film to TV by some companies. Another plus factor is the industry's tax position.

(Continued on page 18)

Norman Siegel in Talks With McCarthy on Joining MPAA as European Rep

Norman Siegel, until recently studio publicity chief for Paramount, may become Continental rep for the Motion Picture Assn of America. He discussed the prospect in Paris recently with John G. McCarthy, director of the international division of the MPAA, and will hold further talks in New York with McCarthy following the latter's return on the Queen Mary today (Wed.).

Siegel was with Par six years prior to that he was a Cleveland columnist. He handled a number of public relations chores for the industry while at Par, primarily the annual trek of Hollywood stars to the Command Performance in London. He returned this week from Venice, where he handled press for Irene Dunne, who was American Day hostess at the Film Festival there.

Siegel would fill the MPAA vacany left in Paris by Gerald Mayer, who resigned to return to his former employment with the State Dept. McCarthy has been considering numerous people for the spot, which is temporarily in the hands of assistant Continental rep. Gene Van Dee, who also is aiming to retire.

McCarthy has been in Europe for almost two months, primarily on new pacts with the Spanish and French governments. He has made some progress in Spain, but nothing is set yet. French negotiations were impracticable because of the lack of a Cabinet, and the MPAA exec plans to return to Paris in a couple of months for talks there.

(Continued on page 26)

Up to \$2,500,000 Extra Seen Snared For Pix Thru Ray-Randy Handling

Seidelman Abroading

Joseph H. Seidelman, partner with Howard Welsh and A. Pam Blumenthal in Fidelity Films, sails on the Queen Elizabeth Sept. 27 for a six-to-eight week swing of England and the Continent.

Combining business with a vacation, he'll investigate production and general market conditions abroad.

Look to FCC OK Of ABC-UPT Tie

Inside opinion among United Paramount execs and others familiar with the proposed merger plan with the American Broadcasting Co. is that the Federal Communications Commission will okay the UPTABC meld. Feeling is that the FCC will give the project plenty rough treatment at the hearings it plans, but when the sound and fury have subsided it will

The no-television, no-radio policy that prevailed at the Randy Turpin-Ray Robinson fight last week put an estimated \$2,000,000 to \$2,500,000 of extra revenue into the pockets of the American film industry. About \$1,000,000 of that represents the drop that might have been expected on the night of the fight had it been tele and radio broadcast. The remainder is in added income from theatre tele and the pix which RKO distributed.

American theatres' total gross average per night is about \$4,000,000. It is estimated that an attraction like the Turpin-Robinson bout on TV and radio could knock normal business off by 25% to 30%. The fact that grosses were average or better the night of the fight thus accounts for at least \$1,000,000 that might well have been lost.

Secondly, the first pix proved an unexpected bonanza. It was figured they'd do well if the bout proved interesting to any degree, but the indecisive ending hypoed public interest beyond anything hoped for by RKO sales chief Robert Mochrie, who made the deal with the promoters, the International Boxing Club.

Thousands of fight fans apparently wanted to see for themselves

(Continued on page 4)

Chi Dailies Like Pic Ads To Be More Subtle On Unmarried Pregnants

Chicago, Sept. 18.

Chicago's four daily newspapers established a standard last week on the subject of pregnancy out of wedlock. The word "pregnant," the news execs felt, was in bad taste as used in a film ad for "People Will Talk" (20th). It was okay, they conceded, to put the inference across.

Problem came up when an Eksane Theatres publicist hatched an ad using actress Jeanne Crain in a serious talk with Cary Grant

(Continued on page 26)

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ABET GREEN, Editor

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TV Theatres Fail to Show Profit On Robinson-Turpin Title Fight

Despite the tremendous business done by all 14 theatres in the 11 cities which carried the Ray Robinson-Randy Turpin middleweight title fight on big-screen television last week, none of them could show a profit for the evening. That, together with the probability that most houses henceforth will insist on selling reserved seats to prevent rioting outside their doors, seemed to be the chief outcome of the best bit the big-screen theatres have had with their new baby.

Reason for the apparent paradox of capacity crowds and a net loss, of course, is traceable to the hefty bite of 75¢ per seat imposed on the theatres for rights by the International Boxing Club. After the exhibs paid for the long-lines hookups and local connections, the extra staff required, amortization on their equipment, etc., their take-home pay had dwindled to virtually nothing.

But the theatres are by no means pessimistic about the future of theatre TV. Answer to their problem, they point out, lies in more theatres being equipped, which will spread the nuf out over more participants. When that happens, each will show a profit. Meanwhile, big-screen exhibs declared, somebody has to pioneer such a new development, and pioneers have never made money from the outset.

Fabian's \$1,000 Takehome

Albany, Sept. 18.

The telecast of the Robinson-Turpin championship bout (12) at Fabian's Grand was entered in the

(Continued on page 22)

Rossellini Directing Colette Story as Part Of 5-Episode Film

With his own production, starring his wife, Ingrid Bergman, off until October or November, Roberto Rossellini sent before the cameras in Rome Monday (17) the portion he will direct in a new five-episode film. Pic is "Seven Sins," being made by Henry Deutschmeister, French producer.

Two of the episodes are being made in Italy and three in France, each by a different director. French portions will be dubbed in Italian and Italian into French to make two complete versions. Entire pic will be subtitled for U.S. audiences, according to Deutschmeister, who is currently in New York.

Rossellini episode is from a novel by Colette, French author, and stars French actress Andree Debarr. It is serving to fill the director's time until he has financing and story in final form for the Bergman-starrer, "Europe 1951." Deutschmeister was originally slated to finance that for production in Paris, but couldn't agree with Rossellini on the script and other aspects of production. Instead, producer will angel another Rossellini-Bergman film next spring. "Europe 1951" (which will probably have the title updated) will be financed by Dino DiLaurentis who produced "Bitter Rice."

A second episode in "Seven Sins" will be directed by Marcel Carné. It's an original by Charles Spaak, starring Michele Morgan. Noel Noël will direct a sequence starring Edwige Feuiller. Eduardo De Filippo will direct an original he wrote, and Yves Allegret will do a sequence in Paris which has not been entirely set yet.

Deutschmeister leaves for Hollywood next week to seek an American star for another pic he's producing in Paris. He'll go back to Europe in about three weeks.

He has made no deal as yet for distribution or sale of a Stan Laurel-Oliver Hardy film in English which he recently produced in Paris. He brought a print to the S with him last month.

Thurn-Taxis Joins Mayer

Hollywood, Sept. 18.

Louis B. Mayer teed off the buildup of his new organization by signing Alexis Thurn-Taxis as assistant in his offices in Beverly Hills.

Thurn-Taxis, former screenwriter and director, had been in television for CBS in N. Y. for the last 18 months.

(Continued on page 27)

Lopert in Schlaifer Deal For Foreign Reissues

Lopert Films has made a deal with the Jack Schlaifer Organization to reissue the more successful of its foreign pix of the past five years. They include "Shoe Shine" and "Monsieur Vincent."

Schlaifer is former assistant sales chief of United Artists and Eagle Lion, and more recently represented N. Peter Rathvon in distribution of his product. In addition to the linguists, Schlaifer Organization, which has salesmen scattered through the country, is handling some Hollywood product.

See 800G Rental From RKO Films On Ray-Randy Go

Preliminary indications this week were that the gold mine RKO struck in the Ray Robinson-Randy Turpin fight films would return in excess of \$400,000 in rentals from the U. S. and Canada and another \$200,000 from Britain. Distrib guaranteed the International Boxing Club \$200,000 for the rights spent about \$50,000 on crew and production costs and \$80,000 on 1,200 prints.

With Turpin halting from England, films are a prime attraction there. RKO held up a British Overseas Airways plane an hour on the morning following the fight in order to get a duplicate negative abroad.

Films of the bout were proving a prime attraction this week in theatres in both U. S. and Britain. So much so that they were getting extended runs in a great many houses and there were reports that some theatres would even hold them over for a second week. This is unprecedented with fight films.

It was due not only to intrinsic interest in the middleweight battle, but to the indecisive 10th round windup. Fight fans appeared anxious to see for themselves whether referee Ruby Goldstein was justified in stopping the fray when the British champ was taking a licking from the Harlem contender.

The 10th round camerawork was superb in the view it gave of the murderous pounding Turpin was

(Continued on page 74)

'Can't Do Everything At Once,' Goldenson Explains Extension

There is no lack of buyers for the houses which United Paramount Theatres must divest under terms of the antitrust consent decree, prez Leonard Goldenson declared this week. He explained that the series of extensions on sale of the houses which UPT has sought from the Dept. of Justice has resulted merely from the fact that the chain can't get around to doing everything at once.

Latest extension request was granted in Washington last week. It gave the chain additional time to dispose of 21 houses which, under the decree, were to have been sold this month or next. D. of J. officials said that since UPT had been concentrating on getting out of partnership situations and was ahead of schedule there, it was felt the circuit was justified in seeking more time to get rid of the 21 theatres.

While there had been plenty of offers for the houses, Goldenson said, they hadn't in all cases been at prices which UPT execs thought fair. Prexy stressed that the theatres would not be divested at bargain basement rates. He said each one constituted an individual problem and purchase offers would be so weighed.

Price offers, however, have not been the cause of the delays, Goldenson said. He explained that circuit execs had much to do in attempting to comply with the decree, as well as in dealing with

(Continued on page 27)

Perrin Guides 'Sing'

Hollywood, Sept. 18. RKO handed Nat Perrin production reins on "Born to Sing," a Tony Martin starrer, he was signed to script several months ago.

Perrin was a producer at Metro several years ago and more recently turned out "The Petty Girl" at Columbia.

Predict UPT Up In 3d Qtr. Coin

United Paramount Theatres earnings for the third quarter, ending Sept. 30, will probably be up over last year, prezzy Leonard Goldenson said this week. Goldenson declared that the circuit's gross had shown a substantial improvement over the same period of 1950 for each of the past six weeks.

UPT topper was optimistic about the future. He said that with good product ahead, he saw the rise in business, which has been evident during the summer, continuing. There have been peaks and valleys in the b.o. chart due to weather and product, he explained, but the trend has been definitely upward and, in general, constant.

Also lending hope for a continued increase in biz, he said, was the fact that a number of large-screen TV sets that have been on order by the chain's houses for months are expected to be installed within a few weeks. Orders have been placed for a total of about 20 tele equipments, he stated, in pointing out excellent b.o. results at the Randy Turpin-Ray Robinson theatre showings last week.

Goldenson declined to estimate the amount by which Par's earnings for the current quarter might top those of 1950. It hinged, he said, on results for the remaining days of the month, plus tax considerations. Net for the third quarter of 1950 was \$2,528,000.

UPT last week declared its regularly quarterly dividend of 50¢ a share on the common. It is payable Oct. 19 to stockholders of record Sept. 28.

Ray-Randy Pix

Continued from page 2

whether referee Ruby Goldstein was justified in halting the battle eight seconds short of the end of round 10. The pictures convinced them with wonderful shots (repeated in slow motion) of the helpless Turpin virtually being punched to a pulp by the Harlem contender.

The fight pix, it is figured, will bring \$1,000,000 to \$1,500,000 of added gross to theatres.

In addition, the 14 houses in 11 cities that had large-screen tele accounted for about \$60,000 in SRO biz at the boxoffice.

Thus, except for the politicos who found in the absence of the fight from home tele a popular issue, the no-radio-TV policy worked out fine all around. It made well apparent to the film industry that it is worth a tremendous investment to keep such an attraction off the air.

It also greatly strengthened the possibility of establishing a pattern for similar events, since IBC, too, was well-pleased with the results. It was assured of more than \$1,000,000 income—the first fray in history to produce such coin outside of a heavyweight fight.

A more telling test, however, of the new policy will come next Wednesday (26) when the Sandy Sadler-Willie Pep bout is scheduled for similar treatment. The Robinson-Turpin bout was such a natural and attracted such public interest that it was a phenomenon; the principals in the new economies probably couldn't count on again for years. Sadler-Pep is more nearly a normal attraction.

As for IBC, aside from the hypod gate (about \$700,000) resulting from lack of video competition, it got about \$35,000 from theatre tele and a minimum of \$200,000 from RKO for the films. With the additional percentage of its receipts which RKO will pay as a result of the draw of the pix, IBC's total take looks certain to go over the \$1,000,000 marker.

Highest prospects for home tele rights from a sponsor would be about \$100,000. Such a deal would also serve to cut the gate. So IBC came out very well on the whole operation.

Recognition of Only One Pix Fete

Per Year Urged by MPAA's McCarthy

Venice, Sept. 18.

Help - others - to help - yourself policy was espoused here last week by John G. McCarthy, director of America's International division, at the windup of the Venice Film Festival. Flimgoing is a worldwide habit, he said, and by helping others to build a sound industry in their countries we are actually helping ourselves since poor pictures hurt the industry as a whole.

Expanding upon the "aid" concept, McCarthy declared the MPAA is prepared to continue its support of European film festivals. However, the exec emphasized that at a meeting of the International Producers' Assn. he had urged only one competitive festival per year be recognized. Idea behind this was prompted by the belief that producers could then concentrate their attention on one manifestation representing the best they had to offer.

Other festivals could be supplied on a non-competitive basis directly by producers wishing to air their product at a particular time. International Producers' Assn., incidentally, was only recently joined officially by the MPAA although the latter had conferred informally with that organization from time to time.

Several sessions of the IPA were held during the last hectic week of the Venice fete. Among topics probed at the conclaves were author's rights in pix, number of festivals to be officially recognized annually, TV, children's films and non-flammable film. Assn. of Film Academics also convened in a meet presided over by Rene Clair.

AFA discussed an invitation to Hollywood screen writers and screen directors guilds to join the organization. In addition, it studied the possibility of forming an international association of film creators covering directors, writers and composers.

L. A. to N. Y.

William Bishop
Nate J. Blumberg
William Boyd
Danis Carter
William Ching
Armand Deutsch
William Dozier
Doris Dudley
Angna Enters
L. Wolfe Gilbert
David Golding
Clarence Greene
Judy Holliday
Harold Jovien
Lee Katz
Elia Lanchester
Merle Lawrence
David A. Lipton
Diana Lynn
Harry Malizish
Edmond O'Brien
Harry Popkin
Ron Randell
Russell Rouse
Robert Ryan
Charles Simonelli
Charles Skouras
George A. Smith
Bob Snyder
David Tamkin
John Wayne
Hugh Whitlock
Lois Wilson
Adolph Zukor

Europe to N. Y.

Arthur S. Abeles
Gertrude Berg
Thomas Brockman
Jack Carson
John Firman
Green Ballet Co.
Ed Gruskin
Marion Gruskin
Sol Hurok
Lou Levy
Martha Lipton
Lucille Little
John G. McCarthy
Ken McElroy
Doe Merman
Borrah Minevitch
William Nassour
Richard Ney
David Niven
Roberta Peters
Gregory Ratoff
Sylvie St. Claire
Robert E. Sherwood
Norman Siegel
Henry Souvaine
Robert Stack
Edgar Van Blohm
Jennifer Warner
Samuel S. Zagon

N. Y. to Europe

Robert Breen
Angna Enters
Frank M. Folsom
David E. Green
Mrs. Frank Henkle
Vladimir Horowitz
Jack Hylton
Hall Johnson
John Joseph
Goar Mestre

N. Y. to L. A.
Eve Arden
Lauren Bacall
Joan Bennett
Mort Blumenstock
Humphrey Bogart
Steve Brody
Eddie Cantor
Teet Carle
Alfred Crown
Clarence Derwent
Cy Feuer
John C. Flinn
Judy Garland
William J. German
Mike Hall
Alexander Knox
Margaret O'Brien
James Page Pagliaro
Buddy Pepper
Herbert T. Silverberg
Miles White

'NO FIREWORKS' FOR TOA PARLEY

Theatre TV, Drive-Ins, Exhibs-Distributors, Taxation to Top TOA Parley Agenda

Five topics are expected to attract principal attention of Theatre Owners of America members at their annual conclave opening in New York next Monday ('51). They are theatre tele., drive-ins, exhib-distributor relations, concessions and national and state legislation, particularly taxation.

These subjects will be considered by five of the 13 working committees into which the convention will be organized. Schedule for the meet as prepared by general chairman Si Fabian, calls for each of the attending exhibs to be assigned to a committee during the opening session of the convention at the Hotel Astor Monday afternoon.

Some of the committees may start deliberations that same day but slate in general calls for them to spend all of Tuesday in attempting to arrive at solutions to problems presented and hammering out resolutions to be presented to the convention as a whole.

TOAers will meet together in a general session Wednesday morning to hear the reports. Exec director Gael Sullivan has arranged an innovation by which mimeographed copies of the reports will be prepared overnight and be in the hands of all delegates at the Wednesday morning discussions.

These will continue through Wednesday and into Thursday, if necessary. Following consideration of the specific reports, meeting will be thrown open for delegates to bring up any topics they wish. Windup comes Thursday evening with a dinner at which the presidents of the major distibs will be present.

During report of the exhib-distributor relations committee, incidentally, sales chiefs of the majors will be invited to attend the conclave. They'll be given an opportunity to answer specific criticisms of their policies.

Delegates will be on their own Monday and Wednesday nights.

(Continued on page 27)

Par Pub-Ad Dept. Ups Aides From the Ranks; Integrate Bally, Sales

Jerry Pickman, Paramount's national publicity-advertising chief, and Teet Carle, studio publicity topfer, reportedly agreed during current confabs in New York to continue Par policy of promotion from the ranks to fill vacancies in the Par flackeries on both coasts. That will apply to the post of publicity director in New York and director of still photography at the studio.

The job of publicity topfer, it is understood, will go to Herb Steinberg, who's been with Par for the past several years as New York planner and "premiere specialist." He was formerly associated with Max Kahan at Eagle Lion. Post was made vacant by resignation recently of Mort Nathanson.

Convinced that they can't find a man replacement for Adolph L. Whiteley, Schafer, studio still man who died recently as a result of a yacht explosion, Pickman and Carle are splitting the job up into a three-part operation. The three posts will go to men now in the department.

Pickman and Carle are both themselves products of the up-from-the-ranks policy. Pickman was formerly aide to Max E. Young.

(Continued on page 27)

Popkin Inks Greene, Rouse for 3 Films

Hollywood, Sept. 18. Harry M. Popkin handed Clarence Greene and Russell Rouse a three-picture deal as a writing team, with Green functioning additionally as co-producer and Rouse as codirector.

Popkin recently completed "The Well." Their next will be "The Thief," starting late in October.

(Continued on page 27)

ELECTION, COMPO NO MEET ISSUES

Unlike the convention last year Theatre Owners of America's annual get-together in New York next week will be almost totally lacking in any internal political issues. Time and circumstances have minimized interest in the two items that created such sound and fury prior to the Houston conclave in 1950: election of a TOA president and TOA's continuance in the Council of Motion Picture Organiza-

tions.

Less active part in TOA affairs taken recently by Charles P. Skouras—always a storm-center in intra-exhibit issues—is thought to be a major contributing cause to the dearth of heated controversy at the moment. The National Theatres chieftain arrives in New York from the Coast tomorrow (Thurs.), however, so the possibility of fireworks is not yet behind the organization's tappers.

Skouras, incidentally, holds a peculiar position in the TOA this year. National Theatres has pulled out of TOA regional units in the various territories where it operates, so Skouras has no local representation. However, the circuit is maintaining its national membership.

That means that TOA headquarters is getting a seat for each.

(Continued on page 26)

Seek Studio Aid For N. Y. Expo

Committee of N. Y. exhibs will leave for the Coast shortly to try and induce studio tappers to support the planned all-industry exposition set for Grand Central Palace, N. Y., in March. Junket was decided upon at a meeting between circuit operators and the Motion Picture Assn. of America exec committee yesterday (Tues.).

Atmosphere at the session reportedly indicated the company prescs and VPs present would go along with the expo to some extent, financing wise, but no firm commitments were made. Exhibs figure staging the huge display will require an initial outlay of \$400,-

(Continued on page 27)

National Boxoffice Survey

Biz Holds Steady; 'David' Champ for Second Week In Row; 'Leathernecks' 2d, 'Hornblower' 3d

Return of warm summer weather along with a plethora of holdovers is cutting into film biz somewhat this session, although many key noted definite signs of continued strong trade. There are few new pix of outstanding draw to help much currently. Exhibitors in numerous keys covered by Variety report trade being helped by Robinson-Turpin flight pix.

"David and Bathsheba" (20th) is finishing first again this week making two weeks in a row that it has been on top. It is far ahead of nearest competitor in total com. "Flying Leathernecks" (RKO) will be runner-up for second round in succession although held back by numerous holdover engagements. "Capt. Horatio Hornblower" (WB) which has about completed its big first-run dates, is capturing third position, while "Place in Sun" (Par) is pushing up to fourth slot. This is first week it has been out on release to any extent. Fifth money is going to "People Will Talk" (20th), which was fourth a week ago.

"His Kind of Woman" (RKO) is finishing sixth, it was fifth last stanza. "That's My Boy" (Par) is holding in seventh as last week. "Angels in Outfield" (M-G) is something spotty so far, is capturing eighth place. "Meet Me After Show" (20th) will be ninth while "Force of Arms" (WB), "Here Comes Groom" (Par) and "Believe-

dore" (20th) round out Golden Dozen in that sequence.

Runner-up pix are topped by "Jim Thorpe" (WB) with "Iron Man" (U), "People Vs. O'Hara" (M-G), "Oliver Twist" (UA), "Little Egypt" (U) and "Pickup" (Col) following in that order.

Outstanding new picture looks like "Iribarbar" (Par), with new playdates indicating that the great strength of initial run at N. Y. Globe was no flash in the pan. "Saturday's Hero" (Col) was smash on first N. Y. session. Other new entries are on the disappointing side, although "Disc Jockey" (Mono) caught on in two keys. "Basketball Fix" (Indie) so far is not shaping up so well. "No Highway in Sky" (20th) is thin in L. A. "Millionaire For Christy" (20th) given plenty of bally, is good in Cincy, fair in Toronto but modest in Indianapolis. "Adventures of Capt. Fabian" (Rep) fine in Baltimore, is light in Philly.

"Cyrano" (UA) is doing okay in Balto. "Show Boat" is sock in Montreal. "Moonlight Bay" (WB) looks only slim in Chi.

"Rich, Young, Pretty" (M-G) shapes okay in Philly.

"Tales of Hoffmann" (Indie) still is doing big in four keys. "Underworld Story" (UA) looks sturdy in Indianapolis.

(Complete Boxoffice Reports on Pages 10-11)

20th's Non-Competitive Release Plan Temporarily Off After Detroit Tests

Detroit, Sept. 18.

Dick Powell to Direct His 1st Pic, for Par

Hollywood, Sept. 18.

After nearly two decades as a film actor, Dick Powell has been inked by Paramount to direct "A Likely Story," upcoming William Holden starrer which Irving Asher will produce. There's no indication Powell is quitting acting, however.

William O'Brien is now writing the screenplay.

Now or Never Pitch Cues Par's Big Sales Push

Paramount was seen this week embarking on one of the most intensified sales pushes in the company's recent history. Company feels it has three big checks at present in "Here Comes the Groom" ("That's My Boy" and "A Place in the Sun") and maximum rentals are a must.

Sales tappers have stressed to the field force that the outfit is at a "now or never" stage. This was taken to mean top money must be brought in now, in view of the current releases, or there's little likelihood of it in the future.

While Par's finances have been good, it's said that contributing largely to earnings are the corporation's theaters in Canada and film profits from abroad. It's felt domestic income is short of what it should be thus prompting the extra sales effort.

Outfit concluded a three-day meeting of division heads and homeoffice department chiefs in N. Y. Sunday (15). Presv. Harry Balaban told the group the company's current lineup of top bracket releases demands "exceptional sales efforts." He said big business could be expected provided there is vigorous selling.

Vp. and studio head V. Frank Freeman, in a statement read at

(Continued on page 26)

RKO Selling 'Kon-Tiki' Away From Circuits To Arties; Get More Rental

In a move which is attracting much trade attention particularly among producers of offbeat pic (RKO) has decided to sell "Kon-Tiki" away from the circuits in New York. Instead, it is going into a network of 15 art houses.

Dists in the past have gone directly into the arties after first run but virtually always because of inability to get a circuit booking. That's not true, however, with "Kon-Tiki" which was offered an RKO web playdate after its highly-profitable six-month run at the Sutton.

RKO, along with Irving Lesser and Seymour Poitier's rep on the Sol Lesser-owned po decided to skip the circuit on the theory that they could get more film rental out of the art houses. They had been offered top billing for a three-day midweek stand-by RKO.

Art houses, on the other hand, have come up with half-a-dozen com. genres guaranteeing minimum playing time and comparatively light boxoffice figures. Just two of the houses to be set are the Astor and Vogel in Brooklyn. Runs of anywhere from three to

(Continued on page 27)

UA Talking Deal To Distribute 'Medium'

United Artists may distribute "The Medium," offbeat screen fare based on the Gian Carlo Menotti legit production, under a deal now in the discussion stage. Spokesman for the distib said the e's a 50-50 chance UA will take the pic.

Although "Medium" was lensed in Italy it is sung in English. Walter Lowenthal produced and Menotti did the screenplay and directed the film, which is now playing N. Y.'s Sutton Theatre.

Across the Wide Missouri (COLOR)

Clark Gable in timid outdoor actioner; just fair b.o.

Hollywood, Sept. 18.

Metro release of Robert Sioda production Stars Clark Gable, Ricardo Montalban, John Hodiak, features Adolphe Menjou, J. Carroll Naish, Jack Holt, Maria Elena Marques. Directed by William A. Wellman. Story, Jeanne Cottrell, screenwriter, James L. Flanagan. William Mellor, music. David Raksin, editor. John Dunnigan. Tradeshow Sept. 13, \$1. Running time, 78 mins.

Paul Mitchell Clark Gable Ricardo Montalban John Hodiak Adolphe Menjou J. Carroll Naish John Holt Maria Elena Marques J. Carroll Naish John Holt Charles Laughton James L. Flanagan William Mellor music David Raksin editor John Dunnigan Tradeshow Sept. 13, \$1. Running time, 78 mins.

Clark Gable in a Technicolor outdoor action feature would seem a natural at the boxoffice, but "Across the Wide Missouri" will have to work hard for ticket sales. The Gable-color-action combo insures a fairly satisfactory kickoff, but story values are not put together with enough consistency to fulfill entertainment promise.

There's much that will seize audience attention in "Missouri." The color lensing of the rugged outdoor location backgrounding the story of beaver trappers and Indians in the early west brings the sites to the screen with breath-taking beauty. Also, there are a number of very satisfactory suspenseful white-Indian clashes that will please the action fan.

Critically, though, the presentation is choppy and episodic factors that do not add to its commercial chances, and both, the explanatory narration (unnecessary if story were better handled) and the device of having the Indian dialog lengthily translated, are dull and boring.

Story is narrated by an unsung voice (actually Howard Keel did the spelling) identified as the son of Gable and his Indian wife, played by Maria Elena Marques, Mexican film star. As footage unfolds, it constantly cuts back from the early-west action to the explanatory sound track, without much rhyme or reason.

Plot finds Gable, a rough and ready trapper, taking Miss Marques as a bride because he believes it will help him get into some untouched beaver country controlled by an Indian tribe led by the bride's grandfather, Jack Holt. Gable, the wife and other trappers make the long trek and, upon arrival, are temporarily repulsed by young Indians by Ricardo Montalban. The bride shows her friends a new route into her country; they set up trapping headquarters, have frequent brushes with the redskins, but do not encounter real trouble until the aged chief is killed for revenge by one of the trappers. The beaver men park out of the rugged country, but enroute are attacked. Miss Marques is killed and Gable takes the life of Montalban then returns to the Indian country with his motherless son to live out his life.

Wellman's direction clicks when he has the story on the move in the battle and trekking sequences. He's not able to do much when the script requires the actors to sit down and talk out the long transits mostly through the mouth of Adolphe Menjou, a bottle-loving French trapper who is the transactor for Gable and his bride and the sly Indians encountered.

Gable's personality is at home in his rough character, and had the production presentation been more show-worthy could have counted this film as a click. Introduction of Miss Marques in a Hollywood film registers strongly. Montalban is okay as a proud Indian. John Hodiak's role of a white man who lives with the redskins is rather thankless. Menjou injects some comedy, as does J. Carroll Naish as an Indian chief. The late Jack Holt's footage is good, and others are okay.

William Mellor earns himself a solid credit for the manner in which he uses cameras to fill the screen with the natural hues of the location sites. Music score by David Raksin is acceptable, and a running tune is "Skip To My Lou." Editing is uneven.

Brog.

Madge Kennedy Back

Hollywood, Sept. 18.

After almost two decades of retirement from stage and screen, Madge Kennedy return to greasepaint for a key role in the Judy Holliday starrer, "The Marriage Kind," at Columbia.

A film star for Sam Goldwyn from 1917 to 1923, Miss Kennedy shifted to the stage for 10 years before retiring.

The Golden Horde (COLOR)

Another of U's costume adventure features. Acceptable for situations where others of same type get by.

Hollywood, Sept. 14.

Universal release of Howard Da Silva, Robert Arthur production. Stars Ann Blyth, David Farrar, features George Macready, Henry Brandon, Howard Petrie, Richard Egan, Marvin Miller, Donald Randolph, Peggie Castle, Paulette Goddard, directed by William A. Wellman. Story, Jeanne Cottrell, screenwriter, James L. Flanagan. Technicolor, William Mellor, music. David Raksin, editor. John Dunnigan. Tradeshow Sept. 13, \$1. Running time, 78 mins.

Paul Mitchell Clark Gable Ricardo Montalban John Hodiak Adolphe Menjou J. Carroll Naish John Holt Maria Elena Marques J. Carroll Naish John Holt Charles Laughton James L. Flanagan William Mellor music David Raksin editor John Dunnigan Tradeshow Sept. 13, \$1. Running time, 78 mins.

Princess Shalimar Ann Blyth David Farrar George Macready Henry Brandon Howard Petrie Richard Egan Marvin Miller Donald Randolph Peggie Castle Paulette Goddard Leon Belasco Lucille Barkley Karen Verda Robert Hunter

Universal has grooved another of its costume adventure films along the formula lines of predecessors in the series of tinted actioners. This entry will get by in the more general market where such features usually find favor.

This time studio uses the siege of Samarkand by the hordes of Genghis Khan, back in 1220 as the peg on which to hang a standard film fable. Picture also introduces David Farrar, British star, to American audiences, teaming him with Ann Blyth, as the Princess Shalimar. George Sherman's direction sharpens a number of mass battle sequences with his usual skill, but otherwise script is involved with some tedious dialog and static scenes that cause interest to lag sharply.

Farrar, leading a band of English crusaders, offers his sword and men to protect Miss Blyth and her city when Khan, played by Marvin Miller, decrees its destruction. The princess has ideas of her own about salvation, preferring to use herself as bait to stir up trouble between Miller's son (Henry Brandon) and a rival barbarian (Howard Petrie), who have been assigned the city's destruction. Her plan works well, but it is still the trusty English broadsword and crossbow that put the enemy to rout.

Neither the two stars, nor the other players have histrionic abilities taxed by the demands of the script by Gerald Drayson Adams, based on a story by Harold Lamb. All concerned walk easily through their assignments, with none outstanding, although each projects the stock characters nicely.

Sherman's direction shows best when he pits the crusaders against the Khan's men in pitched battle and Technicolored blood flows freely in the action. Howard Christie and Robert Arthur teamed as producers of this bit of celluloid fiction, giving it an okay physical dressing for Russell Metty's camera to show off prettily.

Brog.

Bannerline

Fair newspaper-cliche uplift drama for general dual bill market.

Hollywood, Sept. 17.

Metro release of Henry Berman production. Features Keele Brassel, Sally Forrest, Lionel Barrymore, Lewis Stone, J. Carroll Naish. Directed by Don Weis. Screenplay, Charles Schnee, from story Samson Raphaelson, camera, Harold Lipstein, editor, Frederick K. Smith, music, Rudolph G. Kopp. Tradeshow Sept. 12, \$1. Running time, 87 mins.

Mike Parrish Keele Brassel

Horace Loomis ... Lionel Barrymore

John ... J. Carroll Naish

Frankie Scarborough ... Sally Forrest

Mrs. Loomis ... Lewis Stone

Roy ... J. Carroll Naish

Mrs. Margaret Trimble ... Warner Anderson

Al ... Elizabeth Risdon

Floyd ... Michael Ansara

At ... John Morgan

This is the latest of Metro's budget productions carrying a civic message woven into a rather standard dramatic story. Its level is as a companion feature in some situations; a lowercase supporter in others.

The two young leads, Keele Brassel and Sally Forrest, are bolstered by the appearance of such oldtimers as Lionel Barrymore, Lewis Stone, J. Carroll Naish and others. The performances and the story-telling, despite the standard, budget presentation, do carry enough interest to get by for release intentions, although footage is overlength at 87 minutes.

Message tossed at entertainment buyers' concerns the need of citizens to arouse themselves and root out the evils of crooked civic officials and the racketeer influence in local government. Charles Schnee's script dialog often makes some good points and there is enough naturalness in the younger characters to help put it over.

Schnee's script was taken from a Samson Raphaelson story. Braselle, cub reporter on the newspaper published by Larry Keating, devotes the sentimental stunt of making a tough old history teacher's last day on earth a happy one. He talks the editor into a phony front page recording all the civic reforms the prof, Lionel Barrymore, has sought during his lifetime. The uplift idea, however, gets a hold on Braselle and, with the help of Lewis Stone, the paper's drunken morgue-keeper, the phony page goes out in the regular edition.

The townspeople are not aroused, as expected, a realistic touch in the plot, but racketeer Naish is. It is only when Naish's strongarm men beat up Braselle against his orders that the grand jury acts to make the civic dream come true, and Braselle gets a raise so he can make his dreams of marriage to pretty schoolteacher Sally Forrest also come true.

There are some honest romantic touches between Braselle and Miss Forrest. Barrymore is good as the dying professor, as is Elizabeth Risdon as his wife. Stone's morgue-keeper gets over, and Naish's gangster is smartly delivered. Larry Keating, Spring Byington, Warner Anderson and others come over well.

Don Weis' direction spots some nice humorous touches in the Henry Berman production. The Harold Lipstein lensing and other technical credits are okay. Brog.

The Basketball Fix

Routine programmer built around typical subject. Some exploitation value but mild chances.

Hollywood, Sept. 12.

Realart release of Edward Leven production, presented by Jack Broder, Marcia Brown, William Beaudine. Written by Charles E. Roberts and Jack Townley; camera, Ellis W. Carter; editor, Tony Martino; music, Stanley Rosenzweig. Charles K. French, Jr., camera, Stanley Carter; editor, Francis D. Lyon; music, Raoul Kraushaar. Previewed Sept. 11, \$1. Running time, 68 mins.

Pete Ferreyra John Ireland

John ... Josephine ... Vanessa Brown

Mike Taff William Bishop

Lily Courtney Hazel Brooks

Jed Black John Sands

Nickey Long ... Bobby Hatt

Pat Becker ... Peter ... Tom Phillips

El ... Garrett ... John ... John Phillip ...

...

Jewelry Salesman

Dave March

John Ireland

Josephine

Vanessa Brown

William Bishop

Hazel Brooks

John Sands

Bobby Hatt

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TELEFILMS WIN BANK BACKING

'Movietime' in 1-Nite Radio Trailer

Paradoxically, many of the nation's theatres are currently showing a trailer in connection with the industry's forthcoming b.o. promotion drive urging patrons, in effect, to stay away from film houses next Monday (24) evening. Theatremen are asking patrons to stay home and listen to the Lux Radio Theatre show which will tee off the "Movietime U.S.A." campaign.

Broadcast will go on at 9 p.m., eastern daylight time, over the CBS network. It will include scenes from seven current or forthcoming films. They are "An American in Paris" (M-G), "Distant Drums" (WB), "Saturday's Hero" (Col), "Here Comes the Groom" (Par), "Thunder on the Hill" (U), "People Will Talk" (20th) and "The Wide Blue Yonder" (Rep).

Only majors whose product will be missing are RKO and United Artists. UA is not a member of the Motion Picture Assn. of America, which is putting up \$650,000 or more to finance the "Movietime" drive. There's no explanation of RKO's absence.

A 100-foot trailer plugging the show was prepared by National Screen Service for the campaign committee. More than 1,000 prints have been ordered by theatremen. They're available for free.

In addition, some exhib organizations have suggested to their members that they run ads on the radio pages in local papers. These are along the line: "We know you will enjoy seeing — at the — Theatre Monday night. But if you are staying home Monday, be sure to listen to Station — at 9 p.m." Allied Theatre Owners of Indiana has suggested that exhibs don't indicate the nature of subject of the program in these ads, so as not to encourage people to stay home, although the trailer does, in effect, do that.

IA's Local H-63 to Hold N.Y. Elections On Bargaining as District 65 Vamps

Withdrawal of its petitions for elections in 11 New York film companies from the National Labor Relations Board by District 65, Distributive, Processing and Office Workers of America, apparently has set the bars down for Home Office Employees Union Local H-63 International Alliance of Theatrical Stage Employees, to hold elections in at least eight of the companies.

Harold Spivak, counsel for H-63 and Russell Moss, executive vice-president, on Friday (14) presented to the N.Y. office of NLRB proof that 30% of the employees in eight of the companies desired an election with H-63 as the bargaining agent. This evidence has been forwarded to Washington, where it is expected that the NLRB will declare immediate elections.

Local H-63 intervened when District 65, whose claim as the legal successor to the Screen Office and Professional Employees Guild had been turned down by the NLRB, petitioned the board for elections in RKO Service, RKO Radio Pictures, Columbia Pictures International, Columbia Pictures Corp., 20th-Fox, 20th-Fox International, 20th-Fox Movietone, United Artists Exchange, Loew's, Loew's International and National Screen Service. Local H-63 claimed 10% interest in each company, except the last three, for right of intervention.

On Friday (14) it presented signed cards of at least 30% of the white-collar workers in each of the eight companies in order to become a petitioner. Local H-63 has invited Loew's, Loew's International

Continued on page 20

Kramer's '4-Poster' Pic May Compete With Play In H'wood-B'way Paradox

Deal, which Stanley Kramer made six months ago for screen rights to the Jan de Hartog play, "Four-Poster," has suddenly taken on new values. Legiter has proved a tremendous hit on the strawhat circuit during the past summer and plans are now going forward for a Broadway production in October.

If the New York presentation proves a hit, Kramer will be in the unique position of being able to open his picture on Broadway while the show is running. Ordinarily, play producers are careful to put into screen rights contracts stringent restrictions to prevent a picture's preem before the legiter's Broadway and road potentials have been thoroughly milked.

In Kramer's case, however, he made the purchase from the author before the Broadway run was contemplated, so there are no limiting clauses. Hume Cronyn and Jessica Tandy will star in the play.

(Continued on page 20)

CHEMICAL DUE TO GIVE PROD. LOANS

Chemical Bank & Trust Co., N.Y., will probably shortly grant what is believed will be the first loan by any banking institution for production of films specifically for television. While a number of banks have been interested in the possibilities and have been exploring them for the past six months or more, it has generally been felt that TV pic production is too risky for participation under strict Federal and state banking laws.

Edwin C. Van Pelt, Chemical v.p. in charge of pic loans, now feels, however, that the time has come. He said this week that there are about 10 applications for such financing now pending and that after further investigation he expected a few to be worked out in the next month.

While admitting that telefilming might still be hazardous from the profit angle for the producer, he said he now felt it had arrived at the point where some of the packages were bankable. That is that whether or not the producer could come out with a profit, there appeared to be enough income in sight to assure return of the bank coin.

Loans will probably run to 50% of the budget or less. Producers will have to find the rest as in theatrical film production, and will have to personally sign the note as well as give the bank a lien on the pic.

Granting of the first bank loan should be of tremendous significance in giving a lift to telepic production. It will open a vast new source of financing. It will also speed the day when, in the opinion of many experts, a great deal of video time will be occupied in shorts and features made especially for the medium.

The production loans will not be the initial wetting by Chemical in TV waters. It has made a number of advances for the purchase of old negatives of theatrical films for TV distribution. Filmmakers associated with COMPO itself said the only contributors were member companies of the Motion Picture Assn. of America and exhibs.

Most of these loans have been engineered by Eliot Hyman, proxy of Motion Pictures for Television, Inc., for pic to be distributed by that outfit. New company, of which Matty Fox is board chairman, is a result of consolidation by Hyman's Telinvest Corp., Fox's Flamingo Pictures and several other small telepic releasing firms.

CHI SALESmen, BOLTING COLOSSEUM, FORM ORG

Chicago Sept 18

Chicago film salesmen who recently departed the Colosseum of Film Salesman and branched off on their own, have labeled themselves Motion Picture Salesmen's Guild of Chicago. New organization has petitioned the National Labor Relations Board for recognition as a bargaining agency for local film salesmen.

Harold Zeltner is proxy of the org. E. L. Goldberg is secretary and S. L. Axler, treasurer. Law firm of Kamen & Jacobs will rep the outfit.

Video Production Invades Mono Studio

Hollywood, Sept. 18

Television film activity invades Monogram studio next month when Interstate TV Corp. begins lensing its series of 13 "Raffles" films starring George Brent. Interstate is owned by G. Ralph Branton, one of Monogram's principal stockholders.

Lee Sayin is producing the series, which Danny Ulman, Sam Roeg, Bob Blees and Bill Sachheim will write. Branton has other video interests, including Dos Moneys Enterprises, which headquarters at Motion Picture Centre,

Kelly Delayed

Arthur W. Kelly, veteran distribution exec who's anxious to hop to Paris to start production of a TV film series, is being further delayed in the states by business.

Kelly has formed the Arthur W. Kelly Co. to produce and distribute TV pix. Initial lensing will be in France in association with Albert De Courville, his brother-in-law.

'Movietime' Rap as 'Plot' by Distributors To Boost Rentals Draws Rebukes

More Politics

Minneapolis Sept 18

A leaf from politics has been borrowed for this territory's "Movietime U.S.A." drive, with film salesmen used by chairman Eddie Rubin to "get out" the exhibitors for the regional meetings in the same manner as the local Republican or Democratic organization. In many communities rustles up the voters at election time.

In order to be sure that the exhibitor located at some distance from the regional meetings attend, film salesmen have been assigned to call for him in his, the salesman's, auto.

Many Indies Get Free COMPO Ride

Many independent producers are getting a "free ride" so far as the Council of Motion Picture Organizations is concerned.

Spokesmen for Samuel Goldwyn, Walt Disney and numerous others disclosed they are not contributing to the support of the all-industry outfit.

Absence of any monetary help from the indies was seen as curious in view of the fact that COMPO in months past has been devoid of any backing of operating dollars. Organization doesn't have too much of a financial problem at present, but the fact remains that the indies, while a basic part of COMPO, are not chipping in.

Reps of a couple of solo filmmakers said there never had been any formal request to them, as far as had been known, for COMPO financing. Filmmakers associated with COMPO itself said the only contributors were member companies of the Motion Picture Assn. of America and exhibs.

It was added that perhaps the reason the indies were never approached was the fact their operations have been cut to a minimum and their contributions wouldn't have meant much, anyhow. In any event, more and more indies are resuming film-making and checks covering one-tenth of 1% of rentals, as provided in the COMPO setup, could be meaningful at present and in the future. However, there still is no apparent attempt to bring them into the fold financially.

Society of Independent Motion Picture Producers was among the first groups endorsing COMPO. However, its resolution to this effect made it clear the SIMPP members were not committed to the contributions formula, that this would be on the basis of voluntary individual action.

IATSE Shifting N.Y.

Quarters After Oct. 1

The International Alliance of Theatrical Stage Employees is preparing to move its general offices from the International Building headquarters since 1938 to the RKO Building. Both buildings are Rockefeller Center, N.Y.

New office is almost double the size of the present one, which has become crowded because the organization has grown considerably in the past 10 years.

Move will take place shortly after Oct. 1, as soon as alterations are completed at the new quarters.

Rep's Marine Trailer

Hollywood, Sept. 18

Series of 10 one-minute recruiting trailers for the U.S. Marine Corps is being made at Republic with the studio, actors and writers donating their services.

While "Movietime U.S.A." enthusiasm continues to gain momentum in all parts of the country, New York industry leaders are frankly puzzled over the contention of several exhib heads that the boxoffice drive is a "plot" inspired by the distributors to hike film rentals.

"Such a charge is ridiculous," declared a major company executive. "Never during more than 30 years in this business have I seen a more honest, clean and clear-cut campaign. It is truly amazing how wholeheartedly all phases of the industry are cooperating."

A sales chief observed that his company had made no change in sales policy because of the drive, and said that he felt certain that none of the companies is using "Movietime" as a means to sneak up film rentals.

"Our policy is no different than it was six months ago," he said. "Of course, we're still trying to make a buck—just as the exhibitor. And any increase in rentals during the last few years is in line with the increase in the cost of living from automobiles to food. The cost of production has skyrocketed, too."

"On some pictures, and there are comparatively few each year, like 'Samson and Delilah,' 'David and Bathsheba,' 'Quo Vadis' and others, which, because of the millions invested there will be a demand for higher rentals. When you have from three to six million tied up, you can't sell the product for peanuts. It's like selling a Cadillac for the price of a Ford."

But complaints of a rising tide.

(Continued on page 20)

Ad Agcy. Hughes Snag Sees RKO Lone Major Not on Lux Air Kickoff

As a result of differences between Lux's ad agency, J. Walter Thompson and controlling stockholder and studio boss Howard Hughes, RKO will be the only major studio without representation on Lux Radio Theatre's kickoff show for the new season next Monday (24) over CBS.

In a tie-in with the Council of Motion Picture Organizations, the program will play up the industry's "Movietime U.S.A." project via dramatizations of scenes from one film each from Metro-Warners, Columbia, Paramount, Universal, 20th-Fox and Republic.

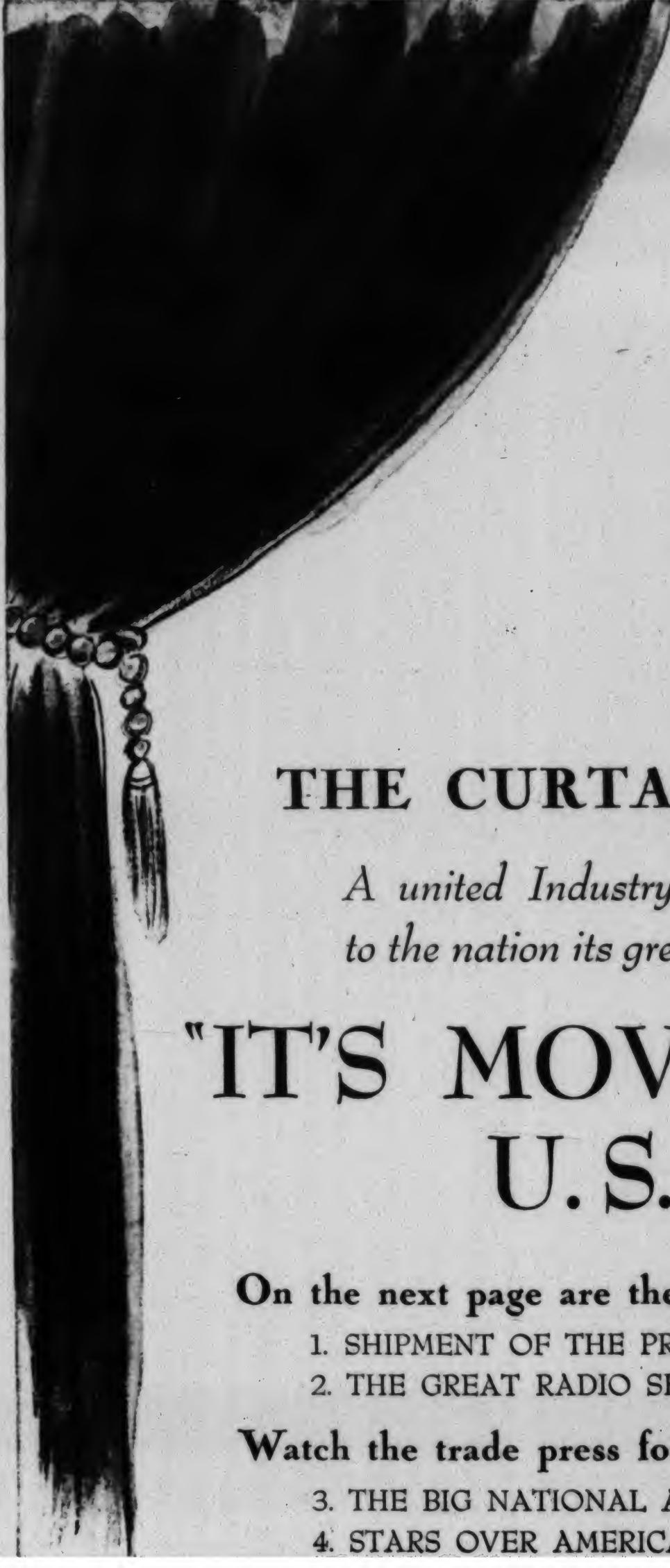
Original COMPO plan called for participation by RKO as well. In line with this the film outfit's homeoffice suggested that a portion of "The Blue Veil" be used on the Lux airer. Jane Wyman starer was made by the Jerry Wald-Norman Krasna unit at the studio.

Differently set in when Hughes mixed "Veil" and sought to replace it with "His Kind of Woman" Robert Mitchum-Jane Russell starer. Hughes produced the latter. Thompson agency, which handles the Lux account, turned thumbs down on "Woman" and consequently RKO was left on the outs side.

Second problem cropped up in the case of 20th-Fox but this one ironed out satisfactorily. Company originally offered "People Will Talk" Cary Grant starer for the show and this was accepted by Thompson. However, it later discovered Grant would not be available for taping scenes from the pic. "Pride of St. Louis" Dean Jagger starer was offered as a substitute and accepted.

Other pix selected are: 1952's "Distant Drums" (Columbia); "Saturday's Hero" (Par); "Big" (Lux); "The Groom" (U.S.); "Thunder on the Hill" (Rep); and "The Wide Blue Yonder" (Rep).

COMPO has arranged for production of a special 100-foot trailer by National Screen Service. Close to 1,000 exhibs are said to have ordered the clip, which urges theatre patrons to catch the Lux show.



THE CURTAIN RISES!

*A united Industry now presents
to the nation its greatest enterprise*

"IT'S MOVIETIME U.S.A."

On the next page are the first two Acts:

1. SHIPMENT OF THE PRESS BOOKS
2. THE GREAT RADIO SHOW, SEPT. 24th

Watch the trade press for the next two Acts:

3. THE BIG NATIONAL AD CAMPAIGN
4. STARS OVER AMERICA. PERSONALITY TOURS

**Act
No. 1**

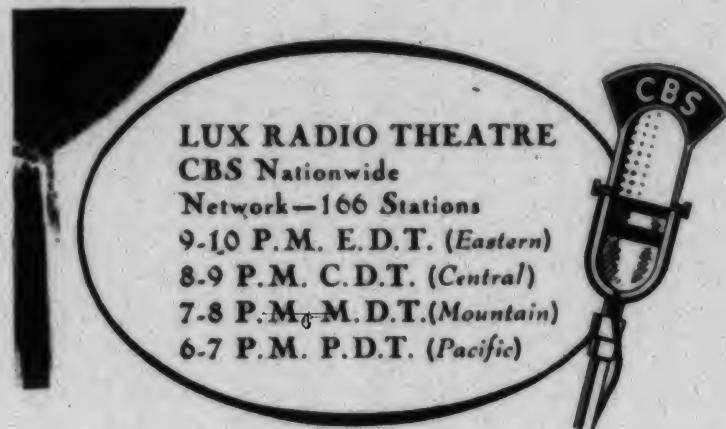


Above: Giant Press Book in Three Sections.

THE PRESS BOOK!

Distribution through National Screen Service Branches. Your copy will be included in the first shipment of advertising material sent by them to your theatre. BE SURE THAT THE PERSON WHO OPENS YOUR PACKAGES RUSHES IT TO YOU! EVERYTHING IN IT FOR YOUR SHOWMANSHIP THEATRE CAMPAIGN.

**Act
No. 2**



THE RADIO SHOW! SEPT. 24th!

The most popular hour on radio, the Lux Radio Theatre presents: "It's Movietime, U.S.A." It will be the greatest show ever offered on the air with estimated listenership of 30 million. Celebrated movie stars will present highlight scenes from big pictures coming during the Golden Jubilee. Presented by Lever Brothers, produced by William Keighly with the cooperation of the Hollywood Movietime Committee.

Watch for Acts 3 and 4 in "Movietime, U.S.A."

L.A. Off After 2 Socko Sessions; 'Arms' Mild \$28,000, 'Highway' Slow 23G, 'Angels' Drab 18G, 'Egypt' 12G

Los Angeles, Sept. 18.

Boxoffice pace is down currently as compared with smart takings of the last two weeks. Overall slump in take is blamed on some new weak entries. Virtually all new bills are moderate or slow. "Force of Arms" looks modest \$28,000 in three Warner theatres while "No Highway in Sky" is disappointing with thin \$23,000 in five locations.

"Angels in Outfield" shapes very dismal \$18,000 in eight days for two spots despite extremely strong notices. "Little Egypt" looms small \$12,000 in three comparatively small-seaters.

"Place in Sun" is dominating the holdovers with around \$8,000, smart, in fifth frame. "David and Bathsheba" is dropping to good \$26,000 in third stanza for two sites. "His Kind of Woman" is dipping to \$14,000 in third round, three locations.

Estimates for This Week

Los Angeles, Vogue, Uptown, Loyola, Wilshire (FWC) (2,097; \$65, 1,719, 1,248; 2,296; \$70-\$10)—"No Highway in Sky" (20th) and "Queen for Day" (UA). Thin \$23,000. Last week, "Lost Continent" (Lip.) and "Highly Dangerous" (Lip.) at L.A., Vogue, Uptown, good \$23,400. "People Will Talk" (20th) (2d wk-8 days) at Loyola, Wilshire, good \$12,000.

Hollywood, Downtown, Wilerna (WB) (2,756, 1,737; 2,344; \$0-\$10)—"Force of Arms" (WB). Modest \$28,000. Last week, "Jim Thorpe" (WB) (2d wk-8 days), \$20,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$10)—"Angels in Outfield" (M-G) and "Palooka Triple Cross" (Mono) (Loew's only). Dim \$18,000 or near in 8 days. Last week, "Rich, Young, Pretty" (M-G) and "Montana Desperado" (Mono) (Loew's only) (2d wk-6 days), \$12,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1)—"Pickup" (Col.) and "Criminal Lawyer" (Col.) (2d wk-4 days). Slight \$9,000. Last week, mild \$26,500, with the fight films helping somewhat.

Los Angeles, Hollywood Paramounts (F&M) (3,396; 1,430; 60)—"Here Comes Groom" (Par) and "Two Gals and Guy" (UA) (L.A. only) (2d wk). Fair \$16,000. Last week, \$22,800.

United Artists, Rita, Iris (UA-FW) (2,100; 1,370; 81; 70-\$10)—"Little Egypt" (U) and "G.I. Jane" (Lip.). Small \$12,000. Last week, "Francis To Race" (U) and "Native Son" (Indie) (U.A. only) (2d wk), \$11,000.

Four Star (UA) (900; 70-\$10)—"Five" (Col) (3d wk). Oke \$4,300. Last week, \$5,200.

Fine Arts (FWC) (677; 80-\$10)—"Place in Sun" (Par) (5th wk). Solid \$8,000. Last week, ditto.

Beverly Canon (ABC) (520; \$1)—"Kon-Tiki" (RKO) (21st wk). Closing out long extended-run with \$1,000 after \$1,500 on 20th round.

Laurel (Rosener) (846; \$1 20-\$240)—"Tales Hoffmann" (Indie) (16th wk). Into 16th frame Monday (17) after oke \$5,000 last week.

Chinese, Globe (FWC) (2,048; 759; 80-\$10)—"David and Bathsheba" (20th) (3d wk). Off to good \$26,000. Last week, \$35,300.

Orpheum, El Rey, Hawaii (Metropolitan-FWC-GAS) (2,213; 861; 1,006; 60-\$0—"His Kind of Woman" (RKO) (3d wk). Off to \$14,000. Last week, good \$20,200.

Fight Pix Rated Small Aid to Pitt Biz, 'David' Mighty 25G, 'Pickup' 7G

Pittsburgh, Sept. 18. While "David and Bathsheba," at advanced price, is pacing the pack this week by a wide margin at the Harris, the Robinson-Turpin fight pix, playing both Stanley and Warner with "Force of Arms" and moreover of "Flying Leathernecks," respectively, are a big disappointment. Good week shapes up for "Pickup" at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 50-\$5)—"Pickup" (Col). Personals by Beverly Michaels, femme lead in pic, is helping some. Good \$7,000. Last week, "Convict Lake" (20th), \$7,500.

Harris (Harris) (2,200; 65-\$125)—"David and Bathsheba" (20th). Looks terrific \$25,000 at upped scale, and possibly a run. Last week, "Cattle Drive" (U), \$4,500 in 6 days.

Nixon (Astor) (1,800; \$1 20-\$2,40)—"Tales of Hoffmann" (Indie) (2d

(Continued on page 28)

Broadway Grosses

Estimated Total Gross This Week \$52,500
(Based on 18 theatres.)
Last Year \$49,500
(Based on 18 theatres.)

'Angels' High 16G In Trim St. Loo

St. Louis, Sept. 18.
Biz is fairly steady at most main-stem houses here this week with "Angels in Outfield" grabbing top coin at Loew's. "David and Bathsheba," with upped scale, also is sock at the larger St. Louis. "His Kind of Woman" is rated fast but not up to exix plaudits at the Mis-

Estimates for This Week
Ambassador (F&M) (2,000; 60-75)—"Meet After Show" (20th) (2d wk) and "Here Comes Groom" (Par). Fine \$12,000. Last week, "Meet After Show" (20th) and "Jim Thorpe" (WB), \$12,500.

Fox (F&M) (\$9,000; 60-75)—"Force of Arms" (WB) and "Tomorrow Another Day" (WB). Opened today (Tues.). Last week, "Flying Leathernecks" (RKO) and "American Spy" (Mono). Oke \$17,000 in 9 days.

Loew's (Loew) (3,172; 50-75)—"Angels in Outfield" (M-G) and "China Corsair" (Col). Nice \$16,000. Last week, "Rich, Young, Pretty" (M-G) (2d wk), \$10,000.

Missouri (F&M) (\$3,500; 60-75)—"His Kind of Woman" (RKO) and "Hard, Fast, Beautiful" (RKO). Fast \$15,000 or near. Last week, "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono) (2d wk-6 days), \$12,000.

St. Louis (F&M) (4,000; 90-\$120)—"David and Bathsheba" (20th) (2d wk). Held to \$15,000 after initial stanza's sock \$26,000.

Shubert (Ind) (1,500; 80)—"Man Planet X" (UA) and "Man With My Face" (UA). Oke \$5,000. Last week, "Smoky" (20th) and "Kentucky" (20th) (reissues), \$3,500.

'David' Terrif \$23,000, Buff; 'Sun' Bright 19G

Buffalo, Sept. 18.
Boxoffices are humming here this round, with three houses doing great biz. Top coin will go to "New Mexico" which is soaring at the Buffalo because of terrific draw of Frankie Laine heading stageshow. "David and Bathsheba" is next best with smash session, helped by upped scale, at Century. "Place in Sun" also is big at Paramount, playing at usual prices.

Estimated for This Week

Buffalo (Loew's) (3,500; 40-70)—"New Mexico" (UA) with Frankie Laine and revue onstage. Dandy \$24,000. Last week, "Law and Lady" (M-G) and "The Strip" (M-G), \$11,200.

Paramount (Par) (3,000; 40-70)—"Place in Sun" (Par). Big \$19,000. Last week, "Here Comes Groom" (Par) and "Two Dollar Better" (Indie) (2d wk), \$9,000.

Century (Par) (2,100; 74-81 20)—"David and Bathsheba" (20th), Terrific \$23,000. Last week, "Jim Thorpe" (WB) (2d wk), \$8,000.

Lafayette (Col) (3,000; 40-70)—"The Mob" (Col) and "Corky Gasoline Allay" (Mono). Spry \$13,000. Last week, "Mark of Renegade" (U) and "Yes Sir, Mr. Bones" (Lip.), \$7,500.

Century (20th Cen) (3,000; 40-70)—"Meet After Show" (20th) (2d wk) plus fight pix. Lively \$10,000. Last week, solid \$14,000.

'Belvedere' Rings Bell In K.C., \$18,000; 'Angels' Fat 16G, 'Horn' Fair 7G

Kansas City, Sept. 18.
Flock of newcomers at first-run screens is helping to maintain the recent sturdier box office trend here this round. "Belvedere Rings Bell" is strongest newcomer, nice at four Fox Midwest houses. Midland, with "Angels in Outfield," looks medium while the Paramount, with "Warpath," is moderately good. "Hornblower" continues sock in second week at the Missouri, with help of Robinson-Turpin fight films. "Little Big Horn," in a temporary lineup playing first run at six subsequent-run date, is good. Weather is following the annual seasonal pattern.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Ballerina" (Indie) (2d wk). Mild \$1,200. Last week, \$1,600.

Midland (Loew's) (\$3,500; 50-60)—"Angels in Outfield" (M-G) and "No Questions Asked" (M-G). (Continued on page 28)

Heat Hits Hub Albeit 'David' Snags

Boffola \$33,000, 'Ran All Way' 20G

Key City Grosses

Estimated Total Gross This Week

\$2,521,000

(Based on 25 cities, 214 theatres, chiefly first runs, including N.Y.)

Total Gross Same Week Last Year

\$2,297,500

(Based on 24 cities, and 196 theatres.)

Boston, Sept. 18.

Solid product at first-runs is being dealt a body blow by a spell of misplaced summer weather with temperatures soaring. However, "David and Bathsheba" playing Paramount and Fenway at hypoed prices is smash with \$32,000, far ahead of what these two houses usually do. "Here Comes Groom" at the Met is fairly good, but not up to hopes. "Ran All Way" at State and Orpheum looks mild. "Flying Leathernecks" in third and final week at Memorial is slipping a bit.

Estimates for This Week

Aster (B&W) (1,200; 30-95)—"Belvedere Rings" (20th) (2d wk). About \$6,000 after nice \$8,000 for first round.

Boston (RKO) (3,200; 40-85)—

"Never Can Tell" (U) and "Assassin for Hire" (Indie). Fair \$9,000.

Last week, "Mark of Renegade" (U) and "Wagon Wheels" (Rep) (reissue), \$9,500.

Fenway (NET) (1,373; 95-81 25)—

"David and Bathsheba" (20th).

Fancy \$10,000 at upped scale. Last week, "Passage West" (Par) and "Tomorrow is Another Day" (WB), \$4,500.

Memorial (RKO) (3,500; 40-85)—

"Flying Leathernecks" (RKO) and "Big Gusher" (Col) (3d wk).

Or about \$10,000 after big \$18,000 for second.

Metropolitan (NET) (4,367; 40-85)—"Here Comes Groom" (Par)

and "Man With My Face" (U).

Slapped by weather but still good at \$18,000. Last week, "That's My Boy" (Par) and "When I Grow Up" (UA) (3d wk), \$12,000.

Orpheum (Loew) (3,000; 40-85)—

"Ran All Way" (U) and "Law and Lady" (M-G). Mild \$12,500.

Last week, "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) (2d wk), \$12,500.

Paramount (NET) (1,700; 95-81 25)—

"David and Bathsheba" (20th).

Leading ton at upped prices with sock \$23,000. Last week, "Passage West" (Par) and "Tomorrow Another Day" (WB), \$13,000.

State (Loew) (3,500; 40-85)—

"Ran All Way" (U) and "Law and Lady" (M-G). Not too good \$7,500. Last week, "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) (2d wk), nice \$9,000.

Providence, Sept. 18.

Loew's State, with "New Mexico" plus Patti Page, Guy Mitchell and revue onstage, looks sock leader this week. RKO Albee's "His Kind of Woman," with Robinson-Turpin fight pix, is sock straight-film leader.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—

"His Kind of Woman" (RKO) and "Guilt Is Shadow" (Mono) plus.

Solid \$15,000. Last, "Flying Leathernecks" (RKO) and "Roadblock" (RKO) (2d wk), \$8,500.

Majestic (Tay) (2,300; 44-65)—

"Convict Lake" (20th) and "This Is Korea" (Rep). Very weak \$6,000.

Last week, "Jim Thorpe" (WB) and "Havana Rose" (Rep), strong \$14,000.

Metropolitan (Snider) (3,100; 44-65)—

"That's My Boy" (Par) (3d wk).

Down to \$5,000. Last week, nice \$9,500.

State (Loew) (3,200; 44-65)—

"New Mexico" (UA) with Patti

Page, Jay Lawrence and Guy

Mitchell onstage. Sock \$25,000.

Last week, "Rich, Young, Pretty" (M-G) and "Big Gusher" (Col) (2d wk), fairish \$8,000.

Strand (Silverman) (2,200; 44-65)—

"Peking Express" (Par) and "Criminal Lawyer" (Col). Opened

Monday (17). Last week, "Here Comes Groom" (Par) (2d wk), fairish \$8,000.

Fight Films Lift 'Mark'

To OK \$13,000, Denver

Denver, Sept. 18.

School openings are cutting into biz here this week. Addition of fight pix helped "Mark of Renegade" to average take at Orpheum. "Jim Thorpe" looms good in two houses. "Pickup" is mild at Patti Page.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—

"Guy Who Came Back" (20th) (WB).

"Tomorrow Another Day" (WB).

Date-day with Tabor, Webber, Fair

\$6,000. Last week, "Iron Man"

(Continued on page 28)

'Talk' Loud \$32,000, Chi Standout; 'Drive' Bangup 17G, 'David' Great 41G, 'O'Hara'-Cugat Hep 38G in 2d

Chicago, Sept. 18.

Loop first-runs are keeping pace this session with last week despite a shortage of new product. "People Will Talk" is standout newcomer with socks \$32,000 at the Woods United Artists, with "Cattle Drive" and "Katie Did It," looks lush \$17,000. Grand, using daily changes of reissue horror pics, should wind up week with crisp \$13,000, with added boost from Robinson-Turpin fistfilm.

Second session of "David and Bathsheba" is rolling to whom \$41,000. Chicago's "Moonlight Bay" and vaude-show in slow \$23,000 despite benefit of fight pix. "People Against O'Hara" and Xavier Cugat orch onstage looks good \$38,000 at Oriental. Second week of "Convict Like" and "Tall Target" is brisk \$12,000 at Roosevelt.

Estimates for This Week

Chicago (B&K) (\$3,000; 96)—"On Moonlight Bay" (WB) and Romeo Vincent topping stageshow (2d wk). Silm \$23,000. Last week, \$33,000.

Grand (RKO) (1,200; 55-98)—On reissue horror film policy this week only. Bill is being changed daily. Looks next \$13,000 on week. Last week, "Iron Man" (U) and "Hurricane Island" (Col) (2d wk), big \$12,500.

Oriental (Indie) (3,400; 98)—"People Against O'Hara" (M-G) and Xavier Cugat orch onstage (2d wk). Good \$38,000. Last week, nice \$47,000.

Roosevelt (B&K) (1,500; 55-98)—"Convict Lake" (20th) and "Tall Target" (M-G) (2d wk). Bright \$12,000. Last week, \$19,000.

State-Lake (B&K) (2,700; 98-\$1,25)—"David and Bathsheba" (20th) (2d wk). Boff \$41,000. Last week, \$30,000.

United Artists (B&K) (1,700; 55-98)—"Cattle Drive" (U) and "Katie Did It" (U). Strong \$17,000. Last week, "Force of Arms" (WB) and "Lady and Bandit" (Col) (2d wk), \$14,000.

Woods (Essanese) (1,073; 98)—"People Will Talk" (20th) (2d wk). First week ending today (Tues.) hit huge \$32,000. Last week, "Flying Leathernecks" (RKO) (3d wk), fancy \$16,000.

World (Indie) (587; 80)—"Kind Lady" (M-G) (3d wk). Bright \$5,000. Last week, \$5,200.

Ziegfeld (Lopert) (434; 98)—"Clouded Yellow" (Indie). Bows today (Tues.). In ahead, "Odette" (Indie) (2d wk), fair \$4,000.

Fight Via TV Boosts

'Drive' to Wow \$15,000, Balto; 'David' Huge 18G

Baltimore, Sept. 18.

New product is sparking downtown list here this week with "David and Bathsheba" smash at the New. "Adventures of Capt. Fabian" is over average at the Mayfair. A slight spurt is being noted for third week of "Flying Leathernecks," at Hippodrome, thanks to added Robinson-Turpin fight films. Fight on bigscreen TV upped "Cattle Drive" at Century to a great session.

Estimates for This Week

Century (Loew's-U) (3,000; 20-70)—"People Against O'Hara" (M-G). Mild \$7,000. Last week, "Cattle Drive" (U) was mild but got plenty of help from airing of Robinson-Turpin fight on TV at 32 top, a solid runaway, with \$15,000 the all-inclusive week's gross.

Hippodrome (Rappaport) (2,240; 20-70)—"His Kind of Woman" (RKO). Opens tomorrow (Wed.) after third week of "Flying Leathernecks" (RKO) plus fight films, hit nice \$8,000. Second week was big \$9,000.

Keith's (Schamberger) (2,460; 20-70—"Cyrano" (U). Repeated here at pop prices, oke \$7,000. Last week, "Here Comes Groom" (Par) (3d wk), \$6,000.

Mayfair (Hicks) (980; 20-70)—"Adventures Capt. Fabian" (Rep) (2d wk). Starting second round today (Tues.) after fine \$7,500 for opener.

New (Mechanic) (1,800; 35-81; 20)—"David and Bathsheba" (20th). Strongly sold at upped scale. Smash \$18,000. Last week, "Meet After Show" (20th) (3d wk), \$5,000.

Stanley (WB) (3,280; 25-75)—"Tomorrow Is Another Day" (WB). Drab \$6,000. Last week, "Force of Arms" (WB), \$8,400.

Town (Rappaport) (1,500; 35-70)—"People Will Talk" (20th) (3d wk) plus Robinson-Turpin fight pix. Holding very consistent pace with not much help from fistic films. Pleasing \$7,000. Last week, \$6,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'David' Smash \$32,000 in D.C.

Washington, Sept. 18.

Sole standout in a relatively dull week is "David and Bathsheba" at Loew's Palace, which is soon to be upped tab. RKO Keith's held over "Fighting Leathernecks" for extra night to team with televised Robinson-Turpin bout past Wednesday (12) with sellout results and at least 1,000 would-be viewers turned away. "Oliver Twist" still is strong in third session at Lopert's Dupont. "Meet Me After Show," with Edith D'Orsay topping vaude at Loew's Capitol, is only so-so.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Meet After Show" (20th) plus vaude. Mild \$10,000. Last week, "Cattle Drive" (U) plus Arlene Dahl headlining vaude, \$22,000.

Dupont (Lopert) (372; 50-85)—"Oliver Twist" (U) (3d wk). Still going strong at hefty \$8,000. Last week, hot \$9,500. Holds indef.

Keith's (RKO) (1,939; 44-80)—"Happy Go Lovely" (RKO). Dull \$8,000. Last week, "Flying Leathernecks" (RKO) (2d wk), smart \$14,000. In 8 days, Robinson-Turpin fight via TV on big screen did SRO or \$4,000 at \$2.40, scale for whole house.

Metropolitan (Warner) (1,164; 74)—"Jim Thorpe" (WB) (2d run). Nice \$6,000. Last week, "That's My Boy" (Par) (m.o.) (2d wk), sturdy \$6,000 for fourth consecutive downtown week.

Palace (Loew's) (2,370; 74-81; 20)—"David and Bathsheba" (20th). Torrid \$32,000 for 6½ days, with practically all invitees. Holds. Last week, "People Against O'Hara" (M-G), \$14,500.

Playhouse (Lopert) (485; 55-51)—"Bright Victory" (U) (3d wk). Satisfactory \$4,000 after \$4,500 last week. Holds one more round.

Warner (WB) (2,174; 44-74)—"Force of Arms" (WB). Pleasant \$12,500 after launching by brass band preem. Last week, "Peking Express" (Par), \$11,000.

Trans-Lux (T-L) (654; 44-80)—"Prowler" (U) (2d wk). Fine \$5,000. Last week, \$7,000.

'Boat' Tops Mont'l, Sock 29G; 'David' Great 21G

Montreal, Sept. 18.

"Show Boat" is getting the top gross here this week in a session marked by big totals at all de-luxers. "David and Bathsheba" is comparatively bigger with upped scale at the smaller Orpheum. "That's My Boy" also is smash at Capitol.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Lady and Law" (M-G). Okay \$14,000. Last week, "Moonlight Bay" (WB) (2d wk), \$14,000.

Capitol (C.T.) (2,412; 34-60)—"That's My Boy" (Par). Sock \$20,000. Last week, "Belvedere Rings Bell" (20th), \$16,000.

Princess (C.T.) (2,131; 34-60)—"Sunny Side of Street" (Col). Big \$17,000. Last week, "Strangers on Train" (WB), \$13,000.

Loew's (C.T.) (2,855; 46-65)—"Show Boat" (M-G). Smash \$20,000. Last week, "On Riviera" (20th) (4th wk), solid \$15,000.

Imperial (C.T.) (1,839; 34-60)—"Great Caruso" (M-G). (2d run) and "Fall in Love" (M-G). Good \$9,000. Last week, "Comin' Round Mountain" (U) (2d wk), \$7,000.

Orpheum (C.T.) (1,048; 34-60)—"David and Bathsheba" (20th). Wow \$21,000. Last week, "Iron Man" (U) and "Variety on Parade" (U) (2d wk), \$8,000.

Wayne Rousing \$19,000, Toronto; 'Horatio' 15G

Toronto, Sept. 18. With biz back in normal groove following end of summer holidays and other outdoor competition, attendance is perking up here. Leading the town is the John Wayne starrer, "Flying Leathernecks," big at Imperial. "Capt. Horatio Hornblower" is not far behind, with nice round at two houses. Of the holdovers, "David and Bathsheba" still is lusty in second stanza. "Millionaire for Christy" looms fair in two spots.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863, 1,058, 905; 470, 400, 694; 35-60)—"Prowler" (U) and "Danger Zone" (Lip). Oke \$13,000. Last week, "Cattle Drive" (U) and "Father Takes Air" (Mono), \$11,000.

Eglinton, Shea's (FP) (1,080, 2,386; 40-80)—"Hornblower" (WB). Fine \$15,000. Last week, "That's My Boy" (Par) (3d wk), \$11,500.

Imperial (FP) (3,373; 50-80)—"Flying Leathernecks" (RKO) plus fight pix. Big \$19,000 or near, chiefly on "Leathernecks" lure. Last week, "Big Carnival" (Par), \$10,500.

Loew's (Loew) (2,743; 40-70)—"Show Boat" (M-G) (4th wk). Good \$8,000. Last week, \$9,000.

Nortown, University (FP) (859, 1,558; 40-80)—"Millionaire for Christy" (20th). Fair \$10,500. Last week, "Belvedere Rings Bell" (20th) (2d wk), \$9,000.

Odeon (Rank) (2,390; 50-90)—"Night Without Stars" (Indie) Oke \$13,000. Last week, "Meet After Show" (20th) (2d wk), \$11,000.

Towne (Taylor) (693; 50-70)—"Kon Tiki" (RKO) (4th wk). Still capacity at \$5,500. Last week, about same.

Uptown (Loew) (2,743; 40-80)—"Iron Man" (U). Light \$5,000. Last week, "Lattice Egypt" (U), \$6,500.

Victoria (FP) (1,140; 40-80)—"David and Bathsheba" (20th) (2d wk). Still hefty \$12,000. Last week, \$16,500.

Show 'Sockeroo \$14,000, L'ville

Louisville, Sept. 18.

Biz continues at good clip at most houses currently. "Pickup" at State, benefiting from personal by Beverly Michaels, shapes trim. Top coin is going to "Meet Me After Show," fancy at Rialto. Robinson-Turpin fight films will up "Convict Lake" and "G. I. Jane" to a solid total at strand.

Estimates for This Week

Kentucky (Swallow) (1,164; 44-74)—"Jim Thorpe" (WB) (2d run). Nice \$6,000. Last week, "That's My Boy" (Par) (m.o.) (2d wk), sturdy \$6,000 for fourth consecutive downtown week.

Palace (Loew's) (2,370; 74-81; 20)—"David and Bathsheba" (20th). Torrid \$32,000 for 6½ days, with practically all invitees. Holds. Last week, "People Against O'Hara" (M-G), \$14,500.

Playhouse (Lopert) (485; 55-51)—"Bright Victory" (U) (3d wk). Satisfactory \$4,000 after \$4,500 last week. Holds one more round.

Warner (WB) (2,174; 44-74)—"Force of Arms" (WB). Pleasant \$12,500 after launching by brass band preem. Last week, "Peking Express" (Par), \$11,000.

Trans-Lux (T-L) (654; 44-80)—"Prowler" (U) (2d wk). Fine \$5,000. Last week, \$7,000.

H.O.S Holding Strongly In Det.; 'Arms' \$17,000, Wayne Robust 25G, 2d

Detroit, Sept. 18.

Holdovers are taking on a surprisingly new lease on life, promising nearly as good grosses as first time around. Of the newcomers, "Force of Arms" looks best at the Palms. "Angels in Outfield" is okay at the Adams. Of the H.O.S., "Flying Leathernecks" is being boosted to near the first-round figures by the Robinson-Turpin fight pix at the Fox. "That's My Boy" dipped only slightly from the second round at the Michigan while "People Will Talk" is still a conversation piece in second United Artists week.

Estimates for This Week

Fox (Fox-Detroit) (15,000; 70-95)—"Flying Leathernecks" (RKO) with Louis Prima orch and review. Opens today (Wed.) following special benefit preem last night (Tues.). In ahead, "His Kind of Woman" (RKO), with stageshow topped by Jan Murray, Elliot Lawrence orch (D-2d wk), held to \$49,000 in abbreviated 6½-day round helped by a couple of previews. Second week was nice \$61,000.

Park Ave. (Reade) (583; 90-81-150)—"Oliver Twist" (U) (8th wk). Seventh frame ended Sunday (16) still socko at \$12,200 after \$12,800 for sixth week. Remains.

Radio City Music Hall (Rockefeller) (5,945; 80-82-40)—"Capt. Horatio Hornblower" (WB) and stageshow. First week is heading for big \$130,000. While not as strong as some recent opening sessions, this compares with trade being done here a year ago this season. Matinees slow but night

trade boosts. Holding in ahead, "Show Boat" (M-G) with stageshow (8th wk), \$105,000, okay for first eight weeks of any new pic.

Rivoli (UAT Par) (12,092; 90-82-40)—"David and Bathsheba" (20th) (6th wk). Fifth round ended last night (Tues.) still smash at \$150,000. Fourth week finished at \$57,000. Stays.

Roxy (20th) (4,886; 80-82-20)—

"People Will Talk" (20th), with

stageshow topped by Harmonicas, Frank Fontaine and iceshow

3rd-final wk. Final session, ex-

tended to 9 days, heading for solid

\$81,000. Second round was big

\$10,000. Prior booking took the

Harmonicas out, with Harmonicas

supplanting iceshow was dropped after last Sunday.

State (Loew's) (14,490; 55-51-50)—

"People Against O'Hara" (M-G) (3d wk). First holdover frame

ended last night (Tues.) slipped to

mild \$8,000 after okay \$15,000

opener.

Warner (WB) (2,756; 55-51-50)—

"Streetcar Named Desire" (WB).

Opened today (Wed.). In ahead,

"Painting Clouds With Sunshine" (WB) (3d wk-8 days) dipped to

\$7,000 or less after \$9,500 for

second round.

Sutton (R & B) (561; 90-81-50)—

"The Medium" (Indie) (3d wk).

Second stanza ended last night

Tues. held nicely at \$10,500 after

\$12,000 opening week. Continues.

Trans-Lux (6th St. (T-L)) (453; 74-81-50)—"Mr. Perk-A-Hoo" (UA).

Opened yesterday (Tues.). In ahead,

"Reluctant Widow" (Indie) ran only 11 days, total gross being

only \$4,300.

Trans-Lux (52d St. (T-L)) (\$40; 90-81-50)—

"Kind Lady" (M-G) (7th wk).

Sixth round ended Monday (17) pushed up to fine \$6,000 after

\$5,000 for fifth week.

Victoria (City Inv.) (1,060; 55-51-50)—

"Tales of Hoffmann" (Col) (2d wk).

First session ended Monday (17) night booted to smash

\$32,000, or close, including his for

Monday (18) night. In ahead,

"Bright Victory" (U) (6th wk-4 days).

Iron Man' Big

Iron Man' Big \$15,000, Frisco

San Francisco, Sept. 18.

Bankers convention and much tourist trade are helping to counter-balance the expected downbeat caused by the heat. Top newcomer is "Iron Man" big at the Orpheum. "Rhubarb" (RKO) at Paramount and "Angels in Outfield" at the Orpheum. "Rhubarb" at Paramount and "Angels in Outfield" at Warfield look okay. Fight films which opened here last Friday will boost holdover session of "Flying Leathernecks" with second round almost as good as big initial work at the Golden Gate. "David and Bathsheba" still is fine in six days of third frame at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Flying Leathernecks" (RKO) (2d wk). Fight films boosted this to strong \$21,000 on holdover. Last week, \$22,000.

Fox (FWC) (4,651; \$1,20-81-80)—

"David and Bathsheba" (20th) (3d wk). Fine \$14,500 in 6 days. Last week, \$22,500.

Warfield (Loew's) (2,656; 60-85)—

"Angels in Outfield" (M-G). Oke \$14,000 or near. Last week, "Law and Lady" (M-G), \$10,000.

Paramount (Par) (3,664; 70-81-60)—

"Flying Leathernecks" (RKO) with Louis Prima orch and review.

Opens today (Wed.) following special benefit preem last night (Tues.). In ahead, "His Kind of Woman" (RKO), with stageshow topped by Jan Murray, Elliot Lawrence orch (D-2d wk), held to \$49,000 in abbreviated 6½-day round helped by a couple of previews. Second week was nice \$61,000.

Park Ave. (Reade) (583; 90-81-150)—

"Oliver Twist" (U) (8th wk).

Seventh frame ended Sunday (16) still socko at \$12,200 after \$12,800 for sixth week. Remains.

United Artists (No Coast) (1,207; 55-85)—"Queen" (U) and "Corky Gasoline Alley" (Col). Big \$15,000. Last week, "Pickup" (Col) (2d wk), \$6,500.

St. Francis (Par) (1,400; 60-85—

"Place in Sun" (Par). 5th wk. Good \$37,000. Last week fine \$10,500.

Orpheum (No Coast) (2,448; 55-85)—"Iron Man" (U) and "Corky Gasoline Alley" (Col). Big \$15,000. Last week, "Place in Sun" (Par). 5th wk. Good \$37,000. Last week fine \$10,500.

Golden Gate (RKO) (2,850; 60-85)—

Will hold you so close
Seize a place among
Hollywood's great pink
MOVIES—*VICK MADDEN*

TODAY WARNER BROS. PRESENTS
WITH THE FIRE OF 60%

A STREETCAR NAMED DESIRE

STARRING
VIVIEN LEIGH
AND
MARLON BRANDO

KIM HUNTER · KARL MALDEN
SCREEN PLAY BY TENNESSEE WILLIAMS

DIRECTED BY
ELIA KAZAN

BASED UPON THE ORIGINAL PLAY "A STREETCAR NAMED DESIRE"
BY TENNESSEE WILLIAMS AS PRESENTED ON THE STAGE
BY IRENE MAYER SELZNICK

**AFTER BREAKING
THE 7-YEAR RECORD
IN ATLANTIC CITY,
THE 'STREETCAR'
EVERYONE'S
WAITING FOR
ARRIVES**

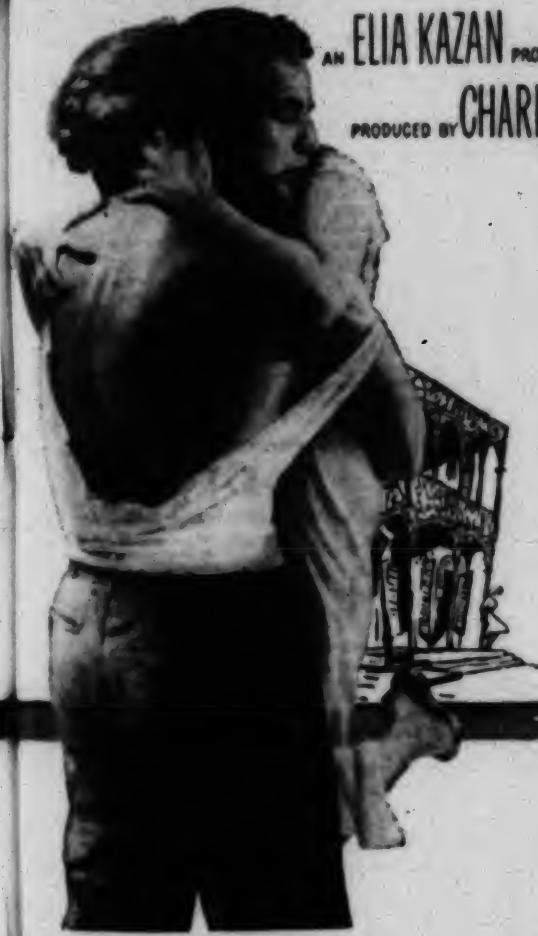
TODAY IN NEW YORK

UD ANNIVERSARY BLAZES TO NEW GREATNESS

A reetcar ed esire"

AN ELIA KAZAN PRODUCTION

PRODUCED BY CHARLES K. FELDMAN



All the impact
that made it
a Pulitzer Prize
WINNER - NEW YORK TIMES
Times Herald Tribune

DID YOU READ THE NEWS OF THE TWO LATEST
'STREETCAR' AWARDS? In world-wide competition
last week the International Film Festival at Venice
announced the Special Award for 'Streetcar' and
the 'Best Actress' award for Vivien Leigh's per-
formance!

YORK AND L.A!

U.S. Pix No Longer Dominate Denmark; 30% Maximum Rental Bars Top Films

Copenhagen, Sept. 11.

The summer season as a whole was good to Danish showbiz largely because the weather was the best in many years. Even if taxes are going up, and the incomes declining for many people in Denmark, the cinemas experienced their top season.

There are signs that the film biz is not being dominated by Yank pix as much as in former years. American films are still very popular, but local product, helped by state aid, via a part of the entertainment tax going to producers, is getting better in quality and takes up more playing time in Denmark. The number of cinemas is so small the country is rated the most undersated in western Europe. There will be 16 Danish pix shown in the coming season against 10 last year.

Many Danes are grumbling because films like "Gone With the Wind" (M-G) and "King Solomon's Mines" (M-G) will not be shown here because Denmark's law allows a maximum of 30% for pix rentals.

Western films are not as popular as a few years ago. But hard-boiled thrillers and Technicolor epics are still hits. The biggest Hollywood grossers in recent years have been "No Sad Songs For Me" (Col.) and "Johnny Belinda" (WB), which are getting good coin even from the smallest towns where sophisticated films are duds.

London Film Notes

London, Sept. 11.

Marcel Hellman has new film story for which he wants Rodney Ackland to do the scripting. ABPC dickered with Ronald Jeans to provide them with film script sequel to his successful play "Young Wives Tale." Edward Dryhurst Film Productions all set for filming the 1949 successful play of the late Firth Shepard, "Castle in the Air," which ran for a year at the Adelphi Theatre with Jack Buchanan starred.

Only waiting to get Michael Wilding to take the lead. Herbert Wilcox, who has Wilding under contract, is asking \$67,000 for him. Pic, based on "Castle," by Alan Melville, will be directed by Henry Cass, with shooting to start Oct. 15. It will be released by ABPC.

James Donald has replaced Robert Stack in Jay Lewis Productions' "The Gift Horse." Latter was taken off floor while filming because having been brought over without Ministry of Labor's okay by John Woolf. Understood the Stack deal involves around \$40,000, and claims for breach of contract will be settled amicably.

Vaude Patrons Resent
Abbey Co. Takeover Of
Irish 2-a-Day House

Dublin, Sept. 11.

Police reserves were called out to control would-be patrons of the Queen's Theatre for the last night of vaude by the resident company. House has been leased to the Abbey Co. as two-year home while Abbey Theatre is being rebuilt after recent fire.

The Queen's was full to capacity before the curtain went up, but would-be customers who failed to gain admission attempted to rush doors. Policemen, who had been drafted to check souvenir snatches, ushers and local patrolmen succeeded in holding back the rush until reserves restored order.

Final show recalled past successes, including a lab version of Don Boucicault's melodrama, "The Colleen Bawn." At the final curtain, the stage was covered with gifts and bouquets from audience Dublin's Lord Mayor Andrew Clarkin in the closing speech said the company, known as "The Happy Gang," would move to the Theatre Royal and that no member of the staff would be unemployed.

The police foiled most of the souvenir hunters, but all the glasses from the theatre bar disappeared. The crowd at the stagedoor mobbed performers when they escaped from the building around 2 o'clock in the morning.

Metro Picks Wadsten
From RKO for Sweden

Stockholm, Sept. 18.

Gösta Wadsten has been named manager for Metro in Sweden to fill the vacancy caused by the death of Arne Hallin. Wadsten, now sales manager for RKO here, entered the picture biz in 1922, first as a salesman for Paramount and later United Artists.

Wadsten joined RKO in 1936. He starts for Metro Nov. 1.

Jerusalem Likes De Carlo
Jerusalem, Sept. 18.

Yvonne de Carlo, currently here for concert dates, has been drawing capacity audiences, according to Jack Amidor, managing director of the Yuval Concert Corp.

Miss de Carlo has been royally received by both Israeli officials and the public. She also is the first actress to be honored with a reception tendered by the mayor of Jerusalem.

Children's Theatre for W. Berlin
Berlin, Sept. 11.

West Berlin's first American-type children's theatre has been organized by Henry Koller, director of N. Y. City's Young Thespian's Club, who is currently visiting here as a consultant for U. S. Department of State.

Born himself, Koller began organization of the "Amerika Haus Children's Theatre" here about three weeks ago.

Title Switch Costly in India
Madras Sept. 11.

Producer A. R. Kardar got into trouble with Columbia for handling Hindi version of "Loves of Carmen" under title of "Jadoo." Understood the producer paid \$2,500 in damages.

Shows in Australia (Week ending Sept. 15)

SYDNEY

"September Tide" (Williamson).
Royal.
"Pirates of Penzance" (Williamson). Empire.
"Ice Fairies" (Tivoli). Tivoli.
"Let's Make an Opera" (Arts Council-Fuller). Palace.
"Misalliance" (Alden). St. James.

MELBOURNE

"Oklahoma" (revival) (Williamson). His Majesty's.
"Moon Is Blue" (Williamson). Comedy.
"Chez Paree" (Tivoli). Tivoli.
"See How They Run" (Carroll). Princess.

ADELAIDE

Borovansky Ballet (Williamson). Royal.
"French Follies" (Wren). Majestic.

BRISBANE

"Tourist Trade" (Tivoli). His Majesty's.

Argentine Film Talent
Not So Sure of Future
Pix Prod; Favor Legits

Buenos Aires, Sept. 11.

It looks as though Argentine film talent is becoming uneasy over the future of the local picture industry, and is starting to turn more attention to work in the legit theatre. Apart from the possible greater security that legit may afford, especially in view of a precarious financial setup among the studios, this work is rated good preparation for future TV work. It also is considered helpful in making them boxoffice names at stagefilm houses.

Amelia Bence and Alberto Clossas, who have worked together in the legit theatre since their marriage last year, are just completing a provincial tour with excellent results. This tour also likely will increase public interest in the film they are due to make together for Artistas Argentinos Asociados, under Carlos Schieber's direction.

Angel Magana plans a provincial tour starting this month, with the same repertory he did last winter at the Empire Theatre. Marisa Zini plans to lease the Smart Theatre for production of a translated French play, which gives her the only femme role. Santiago Gomez Cou, Rosa Rosen and other film players are forming a company to take over the Ateneo Theatre in the spring.

Tita Merello also plans on working in legit. This actress whose stock in pix was hoisted by her work in "Los Isleros," record grosser of the year, will make a picture out of "Men in My Life" by Eduardo Pappo, which she had planned doing on the stage. The screen rights to the story have been sold to San Miguel Studios, for direction by Lucas Demare, who also did "Isleros."

Local producers are pressuring their government to grant increases in film theatre admission scales. They cite that despite protection, they are all in financial trouble, and that the increases would benefit them as well as help pay off loans at the official banks.

Guaranteed Pictures hired Carlos Borcosio to oversee production of the historical opus, "Facundo."

Current London Shows

(Figures show weeks of run)

London, Sept. 18.

"Anthony"-"Caesar," St. Jas. (20). "Ardelle," Vaudeville (3). "Blue for Boy," Majesty's (42). "Carousel," Drury Lane (67). "Fancy Free," Pr. Wales (19). "Folies Bergere," Hipp. (28). "Gay's the Word," Saville (31). "Hollow," Fortune (16). "House in Order," New (11). "Intimate Relations," Strand (8). "King's Rhapsody," Palace (104). "Kiss Me, Kate," Coliseum (28). "Knight's Madrin," Vic. Pal. (79). "Latin Quarter," Casino (28). "Little Hot," Lyric (56). "London Melody," Empress (16). "Love 4 Colonels," W'nd'm (18). "Man & Sup'r'm," Prince's (31). "Penny Plain," St. Mart. (12). "Reluctant Heroes," W'th (63). "Ring Round Moon," Globe (77). "Seagulls Sorrente," Apollo (66). "Take It From Us," Adelphi (46). "Ten Men," Aldwych (1). "To Dr'ry a Son," Garrick (43). "W'sters of Moon," Hymt (42). "Who Is Sylvia," Criterion (42). "Who Goes There?" York (25). "Wife's Lodger," Comedy (9). "Winter's Tale," Phoenix (12).

OPENING THIS WEEK
"No Strings," New Lindsey.
"Rainbow Square," Stoll.

New Paris Legit Season Starts

Out Slowly With Two New Shows

Paris, Sept. 18.

Now that the vacation season is ended, Paris theatres are swinging back into action. For the moment, however, there is little new fare, only two plays having opened. Slowly but surely others will come along. In the meantime, last season's hits have not exhausted their popularity, majority of theatres presenting the same plays as in June. Not counting those that ran throughout the summer without a break, there are 16 of these, ranging from Jean Paul Sartre's smash hit, "Le Diable et le Bon Dieu," at the Antoine, to the three-year-old "Don d'Adele" at the Comedie Wagram.

Jean Anouilh's "Colomb" is back at the Atelier and his "Ardelle" is at the Comedie des Champs Elysees (for the third time). The others are "Ami-Ami" (by the authors of "Don d'Adele"), Pierre Barillet and Jean Pierre Gredy at the Daunou; "J'y Suis-J'y Reste" at the Gymnase, "Edmee" at the Huchette, "L'Heritiere" at the Matherina, Jacques Deva's two plays, "Le Rayon des Jouets" and "Ce Soir à Samarcande," are back at the Madeleine and the Renaissance respectively. Andre Rousson's "Bobosse" is starting its third season at the Michodiere. His "Petite Hütte" is rounding out four years without a break at the Nouveautis where it will be followed by a new Rousson play.

The Montparnasse is again billing "Le Complexe de Philemon," and Ludmilla Pitoeff is back at the Noctambules in "Survivre." "La Pure Agathe" is once again at the St. Georges, "Le Proces de Mary Dugan" at the Sarah Bernhardt while "Guillaume le Confident" is at the Theatre de Paris. Two oldies also have been revived, Steve Passer's "Je Vivrai un Grand Amour" at the Hebertot and "Lucienne et le Boucher" at the Porte St. Martin. As soon as she recovers from her accident, Edith Piaf is due back at the A. B. C. in "La Petite Lill." "Oh Ma Maitresse" is set to reopen the Ambassadeurs.

The two new plays are "La Femme Troubles" at the Michel and "Nausicaa du Mackenzie" at the Studio des Champs Elysees. A third, "Manouche," is scheduled to open next week at the Bouffes Parisiens while a fourth, "La Nuit du Volador," is likewise due next week.

Magnani Color Pic

Venice, Sept. 11.

"The Golden Coach," new Anna Magnani star, will be shot in color, according to producers Panaria-Silver Films. Jean Renoir is director. Technicolor will process the daily rushes at its British plant.

Jean Renoir and co-scripters Giulio Macchi and Renzo Avanzo are currently here viewing possible locations. Much of pic is to be shot at Rome's Cinecitta studios.

'Man,' 'Dust' on Army Circuit

Frankfurt, Sept. 11.

"The Guy Who Came Back" (20th), "Iron Man" (U), and "Excuse my Dust" (M-G) are releases on the Army's theatre circuit in the European Command, for week starting Sept. 16.

Releases in week starting Sept. 9 included "Young As You Feel" (20th), "Best of Badmen" (RKO) and "No Questions Asked" (M-G).

New Zurich Art Theatre Opens

Zurich, Sept. 11.

The Kleine Theatre (Little Theatre), new Zurich art house, opens its first season tomorrow (Wed.) with the first Swiss performance of Carlo Goldoni's comedy, "Mirandolina." It was directed by Pinkas Braun.

Kleine Theatre is Zurich's first art house.

ABC-UPT

Continued from page 3

sins of its forbears—the pre-divorce Paramount Pictures—it will be faced with little alternative but approval of the merger. The FCC could find that some of the officers of UPT are the same as those who headed Paramount when it was adjudged guilty of anti-trust violations, but in taking that as a reason for nixing the present project wouldn't help American audiences to the advantages that would be provided by a strong, third, competitive network.

That's the line UPT lawyers will take in arguing their case at the FCC hearings. They'll maintain further that Par admitted its sins, signed a consent decree with the Government and is now living scrupulously within the law. They'll point out, therefore, that UPT comes into court with its sins exonerated and its hands clean.

Observers think, however, that before giving its okay, FCC will delve deeply and ask plenty of questions. It will create such a hearing record of past sins and future promises that UPT will be, by its own words, in such a strait-jacket it won't be able to veer from the narrow path of public interest, convenience and necessity.

Tough time ahead was foreseen when the FCC a few weeks ago ordered consolidation of the merger hearing with hearings on renewal of various Paramount-held licenses and applications. This means that all the antitrust angles concerning both the present Par and UPT will be thoroughly explored. That includes Par's alleged control of DuMont.

No date has been set yet for the hearings, but anticipation is that they'll be in October or November.

Southwest Circuit

Continued from page 4

\$400,000 and profit of \$40,000. Its program plans include locally-originated stage shows, "comparable to network programs," on-the-spot news from mobile camera units, daily agricultural shows and "considerable attention" to educational subjects.

Company told the Commission it "conceives the art of television to be fluid and actually in the primary stage of development as an entertainment and educational medium. It believes that continuous experimentation is necessary to achieve improvement and development." New program ideas and technical innovations will be tried out, firm promised, and color TV will be installed "as soon as practicable."

Griffing is a practicing lawyer in Oklahoma City and general counsel of the National Assn. of Better Business Bureaus. He has been active in various city and state welfare organizations and has been a director of Variety Club and the Oklahoma State Symphony.

Despite Hike in Number of 1st-Runs, New Yank Films Glut Arg. Market

Buenos Aires, Sept. 11.

Picture theatre patrons in Argentina, after a long starvation of good pix, are being swamped with new, strong fare. Some in the trade fear disastrous results if more voluntary control is not exercised. This week there have been so many new releases that it was tough to decide which Yank pix should be patronized. As far as distributors and exhibitors are concerned, the wealth of material involves extra work.

"Great Sinner" and "Neptune's Daughter" (M-G) were the first two films of the week, preceded late last week by "The Bride" (M-G). "Sinner" and "Daughter" drew lines. Italian prize pic, "Domani è Troppo Tardi" (Italsud), followed next on same date as "Capt. Carey" (Par). "Prince of Foxes" (20th) and "Johnson Sings Again" (Col.) "Red Shoes" (UA) is still running after seven weeks at the Ideal and Premier Theatres. "The Heiress" (Par) is in third week at the Opera while "The Set-Up" (RKO) is in its second week.

The Entertainment Board approved the conversion of the Florida and Iguazu theatres, where "Prince of Foxes" is playing, into first-runs. In view of abundance of pix, RKO organized a third circuit, headed by the Libertador, Palacio del Cine and Trocadero Theatres. The Astor, Radar, Biarritz and Liniers have been added to this chain, plus some 70 other nabe and suburban houses. United Artists is seeking release through this same circuit, provided the board okays it.

Under the new censorship plan set by the government recently, which places control of censorship under the Entertainment Board, which is supervised by the Ministry of Press and Information, exhibitors are to be directly responsible for excluding minors under 14 and 18 years from their houses when the board rules a picture unsuitable for these age groups.

"La Orquídea" (Argentina Sono Films) has been held over a ninth week at the Ambassador, causing postponement of "The Snake Pit" (20th) release until next week.

BRITISH LION SHOWS \$98,000 NET PROFIT

London, Sept. 18.

British Lion Film Corp. and British Lion Studio Co., Ltd., annual report for the year ended last March reveals a gross profit of \$1,369,200. After deducting operating expenses of the London and branch offices, there is a balance of \$781,200. After several further operating deductions, the companies showed a net profit of \$98,000.

The year's debit balance is now \$3,381,110. Estimated losses incurred include provision of \$2,235,013 for estimated losses on 1949 production. Company's total losses at present amount to \$12,901,716, a reduction of around \$271,600 from the previous year. There has now been a considerable reduction in the cost of film production, plus a general cutting down of operating costs. Chairman Harold Drayton predicts the next year's trading will show a profit.

The company now has 12 top films in production with top producers and stars including Carol Reed's "Outcast of the Island," Zoltan Korda's "Cry the Beloved Country," Herbert Wilcox's "Lady With a Lamp," Wilcox's "Derby Days," Gilbert & Sullivan" and "Sleeping Beauty" with Margot Fonteyn.

Drama the Hard Way

Vienna, Sept. 11.

Without a license to run his "theatre without a boxoffice" (at each performance visitors tipped the artist), director Gottfried Treuberg has been drawing capacity houses using ghost dramas. He camouflaged his shows as dress rehearsals, posting warnings for the public not to attend because he has no license.

A negative advertisement of the theatre until he was arrested and fined \$20 or five days in jail for misdemeanor.

Mex Film Bank Antes

\$778,500 for 8 New Pix

Mexico City, Sept. 11.

Production of eight topdrawer pix now in work here, is being financed to the extent of \$778,500 by the film trade's own bank, the semi-official Banco Nacional Cinematografico. Prexy Andres S. Rojas stressed that the bank has abundant coin to back top-bofice films, but not a cent for cheap pix. Bank is fulfilling President Miguel Aleman's intention to have Mexico make worthwhile pix.

Some idea of what themes will be used in these eight films is revealed by two, "Land of Men," a tale of cotton cultivation courage, and "Friar Junipero Serra," highlighting adventures of the 17th century missionary. Pix are scheduled for release late this year and early in 1952.

Vet Hebertot Squawks That Govt.'s Subsidies Bypass Paris Managers

Paris, Sept. 11.

Vet showman Jacques Hebertot currently owner of the Theatre Hebertot, is protesting the way subsidies of the Ministry for Fine Arts are allocated to provincial producers heading small units rather than to Paris managers taking their companies to the provinces. Even if the efforts of the provinces to decentralize art in France are meritorious and get them praise when they hit occasionally Paris during the summer and use houses that otherwise would be dark, he claims this is not the right way to help the theatre.

France currently has four provincial centers where legit companies are doing considerable work, one in Brittany, headed by Hubert Gignoux; another in Saint Etienne, headed by Jean Daste; a third in Toulouse, topped by Maurice Sarrazin and one in the east of France run by Andre Clave. Another provincial center is to be promoted in Aix en Provence by Gaston Baty.

Hebertot's contention is that when he takes his show on tour, he gets a mere pittance, while provincial centers get about \$75,000 yearly. He just turned down the offer of one such small subsidy gesture.

MORE EUROPEAN ACTS BOOKED FOR IRELAND

Dublin, Sept. 18.

Bookings of both longhairs and vaude acts from France, Italy and Germany for Irish dates is being stepped up for the coming season. Longhair batonner Francesco Mandor is already in from Italy for a three-month stint with Radio Eireann Symphony orch. La Scala Opera Co. is due in from Milan for a short season in November while the same month will bring the first postwar visit of the German orch. the Nordwest Deutscher Rundfunk.

Several vaude acts from the Continent have been working summer spots and others are on the way. Jimmy Quinn, United Booking Agency, has been spending time here to set up dates for new importations.

MCA Seeking Bigger London Headquarters

London, Sept. 18.

Music Corp. of America is dickering for long-term lease of big quarters in the Belgrave Square building at present occupied by Metro (London Films). M-C has a lease with 16 years to run. But MCA is anxious to extend the lease to another 30 years, and is negotiating with the owner, the Duke of Westminster.

Understood, when deal is completed, it will involve around \$350,000, with MCA to house its Linnit & Dunfee business there as well as the agency's recently acquired Myron Selznick Co.

Cochran Bust Unveiled

London, Sept. 18.

Anna Neagle unveiled a bronze bust of Sir Charles Cochran by Peter Lumbla in the foyer of the Adelphi theatre, Sept. 14, scene of the most recent of the impresario's successes.

Sir Alan Herbert, author of some of the Cochran musicals, introduced the film star, who represented two generations of the "Young Ladies" who had contributed towards this tribute to their late chief.

Foreign Pix Tax 70% in Turkey

Washington, Sept. 11.

Substantially helped by an admissing tax differential, the production of films is booming in Turkey, according to the U.S. Commerce Department. Government there has placed a 25% admissions tax on Turkish-made pictures while the b.o. tax on foreign films is 70%.

During the 1949-50 season, Turk studios turned out 20 features, this went up to 24 last year. Forecasts for the current year indicate a production of about 35 features. Quality of pictures also has been improving.

Despite the upbeat on domestic output, U.S. films continue to hold No. 1 place in that market. During the first five months of this year 92 of 134 features screened in Istanbul bore the Hollywood label.

Harlan's 2d Post-War Entry Goes Into Prod. With His Wife as Star

Goettingen, Sept. 11.

Velt Harlan, Nazi Germany's No. 1 film director, has started shooting his second postwar pic here. Titled "The Case of Hanna Ammon," it stars Harlan's Swedish-born wife, Kristina Soederbaum. Although "Ammon" is produced by Willy Zeyn, a Munich producer, it was reported that the facilities of the Munich studios, the best in the country, were denied Harlan because of his Nazi past.

"Undying Lover," his first postwar film, was also shot here, and its release resulted in a violent demonstration wave in Germany and Austria. It was banned in several big cities, including Frankfurt, Munich, Brunswick and Kiel. Latest action came in Graz, capital of the British Zone of Austria, where police banned "Lover" last week, for fear of public disturbances. At the same time, the previous police ban against the pic was withdrawn in Bonn capital of the west German Republic.

The anti-Harlan movement is because of his directing "The Jew Suess," an anti-Semitic film during the Nazi regime. Harlan was twice charged with having committed crimes against humanity by directing "Suess," but was acquitted both times by German denazification courts.

Harry P. Davies to U.S. In Oct. for New Songs

London, Sept. 18.

Harry Parr Davies, who recently acquired Sun Music, formerly owned by Francis, Day & Hunter, is off to New York early in October, to dispose of several songs of his own and some other English writers.

For several years he has supplied Gracie Fields with some of her hits, and is also author of several big musicals which have been staged in the West End.

Davies also will be on the look out for any American songs suitable for the British market. His recent purchase, "Too Young," which he acquired from Redd Evans, of Jefferson, for \$2,500, is a top seller, having gone over 250,000 copies. His more recent purchase from the same firm, for around \$1,000, is "Vanity."

Only one of the F. D. & A. firm still connected with the Sun is Fred Day. Reg Evans (no relation to Redd Evans), formerly with Peter Maurice, is Davies' general manager.

Okay for Full Dating of U. S. Films In Mexico Seen in Court's Ruling

Mexico City, Sept. 18.

193,989 Tourists To Mexico 1st Half of '51

Mexico City, Sept. 11.

A total of 193,989 tourists who spent no less than \$63,300,000 visited Mexico during the first half of 1951, according to the Mexican Tourist Assn. Visitors were from the U.S., Canada, Cuba, Central and South America and Europe. This compares with a total of 377,473 tourists for the full year of 1950.

Word reaching the association from such key spots as Tijuana, Ciudad Juarez and Nuevo Laredo is that upward of 100,000 American cars, each averaging four riders, visited those spots during the long weekend of U.S. Labor Day.

Name Three to Help Pick British Command Film; Jap Licensing Change

London, Sept. 18.

Monthly meeting of the executive council of the British Film Producers Assn. held Sept. 12 took up the selection of the Royal Film Performance pic. Recommendation of the Cinematograph Trade Benevolent Fund to appoint three members to the viewing committee of nine, which is to pick the picture to be shown at the Royal Performance, resulted in Anthony Havelock-Allan, Ian Dalrymple and Robert Clark being named. Besides these three, the committee also comprises three Americans and three indie exhibitors.

Jurist also observed that obligatory exhibition of Mexican pix "could impair Mexico's international prestige by encouraging the production and exhibition of mediocre or worse pictures because high quality pictures require no forced exhibition." The obligatory exhibition clause "obviously would establish government protection of Mexican pictures but that intent does not indicate true protection of public or social interest because people have the right to choose pictures they deem can attract a greater number of spectators, which, apparently, effects their income which otherwise would be seriously reduced."

Council considered issuing of licenses for British films to be released in Japan. Formerly America released around 300, with Britain 22. Rearrangement via the quota has resulted in America getting 150 and England 15.

Decision of H.M. Customs and Excise Office not to grant tax exemption for Festival of Britain film, "The Magic Box," based on life of the late William E. Fries-Greene, will not be fought.

Report on the Association's participation in the Venice Festival revealed the fete was much bigger than formerly. Festival was originally intended to be confined to Europe, but it has now become universal. It was decided to help the city of Bristol, birthplace of William E. Fries-Greene, in its idea of creating a memorial there in appreciation of his contribution to the film industry.

BRITISH TV FRAMES TEST FILM TRAILERS

London, Sept. 18.

Cecil McGivern, head of TV here, has authorized the making of a test half hour film program which will incorporate four top films including "No Highway" (20th) and "Hotel Sahara" (GFD). This program will be called "Current Release," and will be a regular fortnightly feature, showing trailers of films slated for early general release.

TV will show these trailers free if results do not show any set-back to picture boxoffice grosses, these trailers will become a permanent TV feature. Trailers will feature at least one star out of the four pix for personal appearance.

Present position is that both the film industry and television are happy at the development, since TV will be able to show a film program for a minimum outlay with pix companies reaping free publicity.

Dublin Gate Producer To Stage for Old Vic

Dublin, Sept. 11.

Dublin Gate Theatre producer Hilton Edwards will stage the comedy, "The Clandestine Marriage," by George Colman and David Garrick, at the Old Vic Theatre, London, Dec. 5, using Old Vic's regular company and guest stars.

Invitation to Edwards from Old Vic directors is the first to be received by a producer in this country. Edwards was a student player with Old Vic 30 years ago.

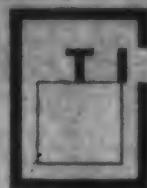
Ten Men' Bows in London; Farce Has Even Chance

London, Sept. 18.

Cyril Wentzel's "Ten Men and a Miss," which Haywood & Richardson presented at the Aldwych Theatre last night ("Mon.") is an innocuous farce, obviously contrived, but with amusing dialog. Competently acted, it was warmly received and has an even chance of success.

Story is set in Iraq and concerns a girl involved with army officers during wartime. Leads are played by Hy Hazell, Frank Leighton, Leo Franklin, Emrys Jones and Marten Tiffen. Wilfred Richardson directed. A three months' provincial tour preceded the London production.

THE BRIGHTEST... THE HOTTEST THE LONG HISTORY OF



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says:

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for 1951's Academy Awards
— an engrossing piece
of popular entertainment . . .

with the frankest, most
provocative scene of its
kind ever filmed in
Hollywood

and the
best acting of their careers"—from



MONTGOMERY

CLIFT



ELIZABETH

TAYLOR

KEEFE BRASSELLE •

Produced and
Directed by

GEORGE STEVENS

Screenplay by Michael
Based on the novel, A



EVERY DATE RIDES THE CREST OF HUGE MAGAZINE AD

EST BOXOFFICE PICTURE IN
RAMOUNT IS
GEORGE STEVENS'
PRODUCTION OF
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now meeting with overwhelming mass response from the largest cities to the smallest towns . . . as it does record and holdover business everywhere!

SHELLEY
OR WINTERS

Wilson and Harry Brown
AMERICAN TRAGEDY, by

THEODORE DREISER

and the PATRICK KEARNEY
play adapted from the novel.

CAMPAIGN TO OVER A HUNDRED MILLION READERS!

Bogart Tells of African Difficulties While Making 'Queen'; 'Never Again'

Chief production problems of location units in Africa for Sam Spiegel's "African Queen" were transportation, illness and labor. Humphrey Bogart reported Monday (17) in New York before training to the Coast with his wife, Lauren Bacall, and their 2½-year-old son. Letter joined his parents in London after their return from Africa.

A film troupe of 40 spent nine weeks in the Congo filming river scenes of the C. S. Forester adventure story, directed by John Huston. Ten of the crew were returned to London too sick to continue work.

"At the time it was awful," Bogart said, "but now in retrospect it doesn't seem so bad after all. However, I certainly wouldn't want to do it again. It was hot, humid, uncomfortable all of the time, and at least one or two members of the crew were sick constantly. Chief complaints were dysentery and malaria."

"We were lucky," Betty (Miss Bacall), Katharine Hepburn, Huston and I weren't stricken at all. Miss Hepburn is costarred with Bogart. I'm no doctor, but I imagine that the resistance of members of the British crew must have been pretty low after so many years of rigorous food rations. But, brother, those guys really have guts. They were the most ingenious and hardest-working guys I ever saw—and that's casting no reflection on American technicians."

"Shooting studio scenes in London was really an experience, especially for one who is used to the hurry-hurry efficiency of Hollywood, with workers scurrying all over the place. They're very casual about the whole business, taking time out for tea and stuff. But they're great craftsmen."

Transportation Snarl

Transporting heavy equipment and supplies to the faraway and almost inaccessible location spots was a major problem, he pointed out. At one time three trucks were lost for three days. A low-flying plane finally located them. Two trucks had skidded off the road ("muddy ruts that became as slippery as glass after a five-minute rain") and made the road impassable for the third. They had to wait for rescue. Much of the supplies was flown to the troupe by plane.

Native labor was something else," Bogart recalled. "It took about 10 guys to do one man's work—one to do the job and nine others to supervise. But it was cheap about three shillings and a couple of cigarettes a day. And time definitely was not of the essence. If a worker had to show the slightest bit of initiative he was completely lost."

Principal audience of the filmmakers were hundreds of baboons "who lined the banks of the river every afternoon at 4:30 o'clock by the clock."

"Never saw so many animals at one time in my life. You can imagine the havoc they caused our soundmen. Especially the hippos. And I've heard stories about crocodiles, but never expected to see hundreds of them at such close range."

We stayed as close to the center of our 30-foot-square raft as much as possible."

Bogart, who owns a big piece of the production in association with Spiegel and the Wolf Bros. of London, said that for the most part they felt like front-line troops, always worrying about their wounded and lines of supply. "A wonderful feeling of comradeship sprang up, because we were all suffering in the same boat."

No pictures are on tap, Bogart said, and he and his wife are returning to the Coast to make 14 more radio transcriptions to complete a series of 52 adventure yarns being distributed by the Ziv Co.

"African Queen" is scheduled for release by United Artists early next year. It will open in London in December.

NAME BLATCHFORD

Hollywood, Sept. 18.

Motion Picture Industry Control has elected George Blatchford, of Monogram, president for a one-year term.

Other new officers are: George Reinhardt, first vicepresident; George Collins, second vicepresident; Ronald O'Neil, secretary, and Arthur Campbell, treasurer.

H'wood's 65% Can. Mkt.

Washington, Sept. 18. Hollywood pix holds 75% of the Canadian entertainment film market, reports Nathan D. Golden, director of the National Production Authority's Motion Picture-Photographic Products division.

Thanks to the Canadian Cooperation Project between the two countries, there are no restrictions on the export of U. S. films; project is also encouraging American companies to produce more pictures with Canadian stories and scenery.

Rogers on Stand In Suit to Bar Rep From Selling Pix to TV

Los Angeles, Sept. 18.

Roy Rogers returned to the witness stand today (Tues.) in U. S. District Court for cross-examination in his suit to prevent Republic from selling or leasing his old western starry for use on television. In this case, which may have a tremendous impact on show business, Republic contends that it has perpetual rights to dispose of Rogers' films in any way it pleases. Rogers' attorneys declare the studio, headed by Herbert J. Yates, may have the right to show the pictures on TV, but only without a sponsor.

Rogers, cross-examined by Republic's attorney, Herman Selvin, denied that he has inked pact with NBC for television. He said he's trying to sell four telepix made as first in a series of 13.

NBC said last week that Rogers signed, with General Foods spon-

soring.

Rogers, quizzed re his knowledge of TV, said he "didn't know what it was until 1947 or 1948," when he guested on a N. Y. video show. He has made three TV guest shots with Rep's consent. He testifies again tomorrow (Wed.), still under cross-examination.

During Rogers' previous appearance on the witness stand, it was brought out that he had endorsed a total of 70 commercial products during 1950. They included boots, saddles, pistols, cowboy suits, comic books and other forms of merchandise, with retail sales amounting to approximately \$20,000,000. Yates will take the stand some time this week, and Federal Judge Pierson M. Hall will view two versions of a Rogers film, one trimmed down for television and one as shown on the regular theatre screen.

Industry Exhibit For N. Y. Schools

First motion picture industry exhibit, to be held in a metropolitan New York school will open next Tuesday (25) at Julia Richman High School. The exhibit will be represented by Metro's "Quo Vadis" and Paramount's "When Worlds Collide," plus an exhibit from Hayden Planetarium which is in with "When Worlds Collide."

"Quo Vadis" display consists of kodachrome synopsis of the story, color blowups of principals, costumes, props, and jewelry worn by principals. Models of space ship used in the making of "When Worlds Collide" and color pictures from the film will be shown.

A second exhibit will be shown shortly at the Thomas Jefferson High School, Brooklyn. It will include "Quo Vadis" material and displays from Universal-International's "The Golden Horde." Both exhibits will be bicycled to high schools throughout the five boroughs.

Setup was arranged with the aid of Philip Miles of the Lynn Farnol public relations organization, which represents the Organization of the Motion Picture Industry of the City of New York, in cooperation with the Board of Education.

United World Names Laub

William B. Laub, sales promotion head of United World Films since 1946, last week was named overall director of the company's advertising and sales promotion.

A former scriptwriter and director of sponsored films, Laub joined Castle Films in 1940. He assumed supervision of the firm's sales promotion department the following year, and continued in that capacity when Castle was absorbed by United World in 1946.

Inside Stuff—Pictures

In a switch from the usual business of setting a music score to a finished film, the w.k. symphonic suite, Arthur Honegger's "Pacific 231," composed in 1925, has now been filmed in France. Previewed last week at the Paris, N. Y., the 10-minute short is an interesting mood-study of what was Honegger's original inspiration of a locomotive trip. Pic traces a trip of a locomotive from a railroad station to its destination, with shots of railroad yard, wheels, pistons, tracks, countryside, farms, rivers, overhead wires, all imaginatively woven in for vivid atmospheric background to the strident, percussive score. Format is familiar, but doesn't detract from appeal of the pic. Film was directed and edited by Jean Mitry and Marc Ducoire, with camera work by Andre Tadie, Jean Jarret and Andre Perle. Honegger himself conducted the orchestra for the filming. Produced by Tadie Cinema, it's being released in the U. S. by Pathé Cinema Corp. Pic got the first prize in editing at the Cannes Film Festival.

Hitherto unreported ruling by Los Angeles' Superior Court Judge Moroney is being studied eagerly by film attorneys who expect it to help studios fight off many of the "nuisance suits" which plague the picture industry. Decision, brought to light as the result of an action won by attorney Herbert T. Silverberg, permits any defendant in an action brought by a nonresident to demand security for costs. Cost bond normally is \$300 but under the judge's ruling, further sum can be demanded if expensive costs are indicated through taking of depositions, etc. Since many of the "nuisance" suits are filed by out-of-state who frequently are seeking only to achieve an out-of-court settlement, it's felt that the ruling may serve as a deterrent. It's pointed out that there will be less likelihood of arbitrary legal action when the plaintiff realizes that he can be held liable for costs. Under the decision, failure to provide demanded security can bring about dismissal of the action.

City College's Robert J. Flaherty award for creative achievement in documentary films won't be awarded this year, it was revealed last week, because "no single film submitted was deemed sufficiently outstanding." Four pictures, however, were accorded honorable mention. They are "Adventure in Sardinia," an ECA production of the battle against malaria; "The Undefeated," a British Information Services film on rehabilitation of war wounded; "Angry Boy," produced by Affiliated Films for the Mental Health Film Board, and "Pacific 231," an impressionistic account of a train trip turned out by Mitry Films. Judges included Bosley Crowther and Archer Winsten, film critics, respectively, of the N. Y. Times and N. Y. Post; Amos Vogel, director of Cinema 16; Richard Griffith, curator of the Museum of Modern Art Film Library, among others.

Heads of the majors, at a meeting of the Motion Picture Assn. of America held in New York last week, okayed an additional contribution of \$25,000 for the Variety Clubs-Will Rogers Hospital, Saranac Lake, N. Y. Firms making the donation were Loew's-Metro, Paramount, 20th-Fox, Warners, Universal-International, Columbia, RKO, RKO Theatres and National Screen Service. When the Variety Clubs first became interested in the institution, the same company prefixes pledged \$75,000 annually over a two-year period which expired last spring.

Commission of experts to guide the program of the National Conference of Christians & Jews in the field of communications is being formed following authorization by the NCCJ board. Temporary chairman is Harold Fellows, pres. of the National Assn. of Radio & Television Broadcasters. Members include Max E. Youngstein, United Artists ad-pub vicepres.; J. Robert Rubin, vicepres-general counsel of Loew's, Inc., and former Women's Army Corps chief Oveta Culp Hobby, among others.

Film actor, sent to northern California to plug a new picture, was a total loss as a goodwill ambassador. Slated for two personal appearances on opening night, he started celebrating too early and showed up in a haze but managed to wobble through the first show, with the aid of another thesp. In the second show he was obfuscated and stumbled around the stage for 10 minutes. His fellow actor did his best to carry on the act, but there was much head-shaking among the audience.

Free American pix caused more than a million East German youths to "desert" the recent Moscow-sponsored World Youth Festival in Berlin, it's reported by the Motion Picture Assn. of America. Defying stern warnings from Red officials, the youths swarmed into Allied sectors of the city to see the films and those from other western democracies. Their "passes" were their Eastern (Communist) identification cards.

Wall St. Optimistic

Continued from page 3

based on the assumption that the excess tax will be 85% of the average earnings of the three best years in the 1946-49 period. Since the 1946-48 span was the peak era for the trade, the companies have plenty to go before reaching that level for the 82% tax bite to be applicable.

Gist of the Bernhard company's breakdown on each of the pic outlets follows:

Columbia: While the current year's earnings may fall below 1950, next year promises substantial gains. Further competitive advantages to Col from divorcee are seen.

Loew's: Revenue increase is seen via a number of big b.o. pix and better income from abroad. "This is the top grade investment stock in the motion picture group," Bernhard declares.

Paramount: Expansion in television was reflected in recent market strength. Shares not especially cheap relative to other pic issues. Excellent divvy payoffs and improved 1952 outlook.

United Paramount Theatres: UPT stock is "especially recommended." Favorable earnings trend is seen continuing, along with "exceptionally generous" dividend yield.

Techicolor: Greater demand for color expected because of tinted TV. Good earnings in prospect beyond 1951.

20th-Fox: While earnings plenty off, sharp improvement is anticipated as the current year progresses.

Universal: Bernhard expects dividends will be resumed in the fourth quarter of this year (there hasn't been a payoff to shareholders since 1948).

Warners: Next year's profits should be about the same as in current year, but per-share earnings will be up because of the fewer shares outstanding. Regular annual divvy rate of \$1, Bernhard anticipates, will be supplemented by an extra 25¢ payoff in 1952.

13 Educ'l Shorts Nabbed By U for Comm'l Dates

Thirteen two-reelers, produced by Louis de Rochemont Associates for United World Films for non-theatrical, educational purposes, have been taken over for commercial exhibition by Universal.

The shorts, exhibited only in a number of schools and colleges, run about 20 minutes each and were completed two years ago. First three will be released during November and December. They are "Nomads of the Jungle" (Malaya), "Water for Dry Lands" (USA—the Southwest) and "An Island Nation" (Japan). The series is called "The Earth and Its Peoples."

Butterfield, Wolf Quit

WB for Own Prod. Co.

Al Butterfield, editor-in-chief of Warner-Pathe News, is resigning in a month to set up his own film production outfit. Information Productions, Inc. He'll be joined in the new venture by Thomas H. Wolf, now script chief and producer for the WB newsreel. Their replacements have not been set by Warners.

New firm will concentrate on producing pix for industrial firms as part of their public relations campaigns and will also counsel such organizations in the use of film programming. They expect to produce films, consequently, for 16mm distribution, as well as for television. Butterfield produced and co-scripted with Wolf WB's "30 Years Before Your Eyes."

650 Turn Out to Fete Lasky on 71st Birthday; Gets Producers' Award

Hollywood, Sept. 18.

Pioneers, as a rule, don't stay around long enough to hear eulogies on their early exploits, but that was not the case with Jesse L. Lasky, one of the founders of the Hollywood film industry, at the first annual Milestone Award of the Screen Producers Guild. Motion picture notables, 650 in number, rallied around the banquet board at the Cocoanut Grove to celebrate the pioneer's 71st birthday and to present him with a hand-wrought "Silver Wreath of Honor" for his contributions to filmdom in general and to Hollywood in particular. It was presented, in person, by one of his outstanding stars, Gloria Swanson.

It was a heart-warming affair, sprinkled with levity by George Jessel, Jack Benny and Bob Hope, but basically a genuine tribute to a giant of the industry. There were words of praise from Samuel Goldwyn and Cecil B. DeMille, Lasky's early partners, with whom he produced "The Squaw Man," a picture that established this town as the film center. There was respect and esteem in talks by Mary Pickford, Bill Pertberg, SPG proxy, and Adolph Zukor, his associate in the early days of Paramount.

Added entertainment was provided by a special show, supervised by Arthur Freed, in which Betty Hutton cut loose with her customary energy, backed by the Sky Larks quintet. Danny Thomas, as encore, kept the show at top speed, with William Warfield singing "Old Man River," June Rose singing several songs and Marge and Gower Champion dancing in fine style.

Mervyn LeRoy was chairman of the dinner committee and Arthur Hornblow and Carey Wilson functioned as co-chairmen of the award committee.

Early in the evening Jessel told about Lasky's younger days as a vaudeville producer, saying: "In the cool of the evening, along in his office, he would reach into his desk, take out his trumpet and practice. John Philip Sousa's 'Stars and Stripes Forever,' always hoping that the door would open and that Sousa would walk in any say: 'Jesse, you open Monday.'"

As a surprise gag at the end of the dinner, the guest of honor actually produced a trumpet and played "Stars and Stripes Forever."

Darnborough Due in Nov.

British producer Anthony Darnborough is due in New York in November with a print of "Encore," which he has just completed for J. Arthur Rank. It is made up of adaptations of three Somerset Maugham short stories, a followup to Darnborough's previous "Trio" and "Quartet," both of which were from Maugham stories.

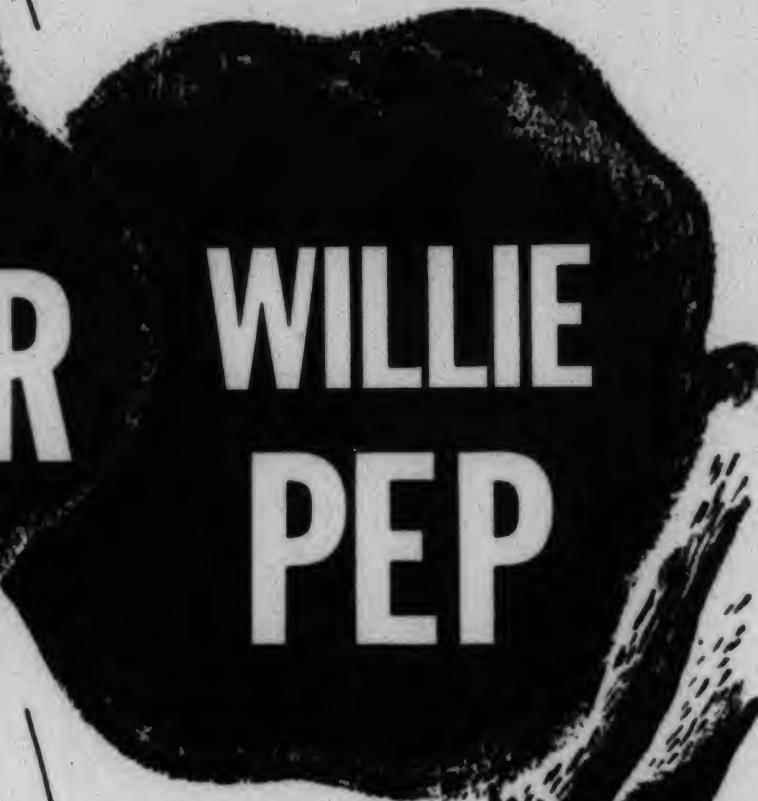
American distribution has not been set yet, but it is believed likely that Universal will pick it up under its option for first crack at Rank product in the U. S. Otherwise, United Artists will probably get it.

The Next Great Special Event Exclusively For Motion Picture Theatres Everywhere!

OFFICIAL WORLD'S
CHAMPIONSHIP FIGHT FILMS



SANDY
SADDLER



WILLIE
PEP

Scheduled for Sept. 26
at Polo Grounds, New York City

GET YOUR ADVANCE ADVERTISING
WORKING NOW...with special trailer,
posters, newspaper ads!

Distributed by RKO RADIO PICTURES, INC.

'Movietime' Rap as 'Plot'

Continued from page 7

in rental terms continued from exhibitors, principally from Minnesota, Nebraska, Iowa, Ohio and Northern California.

Meantime, the Council of Motion Picture Organizations is driving ahead with new plans for its nationwide conquest of the public's entertainment dollar, namely:

National director Robert J. O'Donnell has arranged for a twice-a-day, five-days-weekly, radio program for 13 weeks in behalf of the motion picture industry. The programs will be carried over the entire Liberty Broadcasting Co. network of 450 stations. One program will be devoted to news and interviews and the other to the human side of Hollywood. The programs will cost \$1,140 weekly and may be sponsored locally. Glenn Middleton is producer. First shows will be aired Oct. 15.

Arthur DeBra, director of exhibitor and community relations for the Motion Picture Assn. of America, last Monday (12), in Youngstown, launched a series of talks he will deliver before motion picture councils throughout the country in the next three months.

DeBra will be assisted by his associate director, Marjorie G. Dawson; and the motion picture arm of the 14 national women's organizations. Emphasis will be upon array of outstanding films coming up and the important role the theatre plays in each community.

Leon J. Bamberger, RKO sales promotion manager, has formulated a speakers bureau for "Movietime" and has sent speakers kits to all exchange area chairmen with instructions on how speakers may be employed on the local level.

The opening gun of the "Movietime" campaign will be the Lux Radio Theatre nationwide broadcast, Monday (14), in which eight stars will give scenes from former screen hits. Full-page and half-page newspaper ads will be placed in some 1,400 newspapers throughout the nation on Oct. 1. At least 250 stars, writers, producers, and other Hollywood personalities will fan out from the 48 state capitals on Oct. 8.

Frisco Score Even

San Francisco, Sept. 18. Score is even for "Movietime, U.S.A." campaign in this territory as on exhibitor organization withdrew its support and another embraced COMPO and the industry boxoffice drive.

Putting the nix on the b.o. campaign was the Independent Theatre Owners of Northern California, which last week notified R. J. O'Donnell, national chairman of the drive, that it has "reached a decision that unless motion picture distributors will release and sell pictures on a basis where exhibitors can profitably run same, it will be impossible for us to go along" on the "Movietime" push.

Embracing COMPO was the California Theatre Assn. group applied for unit membership and representation on COMPO board of directors. Action brings the total to 26 state or regional associations that have applied for COMPO membership.

ITONC move to duck COMPO campaign started Sept. 1, when the exhib organization sought assurances from O'Donnell that asserted exhibitors fears over distributor using the drive to demand "new and unreasonable rental terms" were groundless. ITONC claimed that bay area theatremen were alarmed at what were termed "exorbitant" distributor demands.

O'Donnell offered assurances he had not gained the impression that distribs were upping rentals, and he told of his buying several top films now in release. However, O'Donnell wired that he was disturbed at the allegation and would present its ITONC's views to sales managers even though COMPO has no jurisdiction as concerned rentals.

ITONC withdrawal followed O'Donnell's wire but left a loophole for coming back if distribs would assure that "exhibitors will be able to get a good flow of product at prices they can afford to pay."

Cal. TOA Votes Aid

Los Angeles, Sept. 18. Full support of the national "Movietime, U. S. A." campaign was voted unanimously by the Southern California chapter of the

largest attended exhibitor gatherings ever held in the territory, and the spirit was the best, indicating that the exhibitors are concerned and aroused.

1,000 Attend K. C. Meet

Kansas City, Sept. 18. More than 1,000 theatremen attended the organization meeting of the "Movietime U. S. A." campaign for this territory yesterday morning (Mon.) at the Fox Orpheum Theatre.

Arthur Cole of Paramount presided. Speakers were national director of the drive, Robert J. O'Donnell; Arthur L. Mayer, exec vice of COMPO, and Rev. Bill Alexander. The meeting was followed by a luncheon at the Muehlebach Hotel.

Reagan to Speak at Meet

Hollywood, Sept. 18.

Actor Ronald Reagan, proxy of the Screen Actors Guild, will be a top guest speaker at the "Movietime, U.S.A." meeting being held here Thursday (20) in the Forum Theatre. Also attending will be Allen Raskin, president of the Motion Picture Industry Council.

R. J. O'Donnell and Arthur L. Mayer will make the pitch to attending exhibs on the b.o. drive. Southern California Theatre Owners Assn. members and other exhibs attending the meeting will bring along publishers of newspapers in their localities so they can be briefed directly on the campaign.

McNamee Heads Pa. Drive

Philadelphia, Sept. 18.

Frank L. McNamee, former president of United Artists, has been named coordinator for "Movietime in Eastern Pennsylvania." McNamee's selection followed a mass meeting of 800 exhibitors and other industries at the Boyd Theatre (121), at which Bob O'Donnell outlined plans for the drive.

The mass meeting was run under the sponsorship of the Greater Philadelphia Council of Motion Picture Exhibitors. Every major circuit, theatreowner and distributor in Tri-State area attended the meeting.

The Philly council today (Tues.) voted to drop its proposed local campaign and join forces with the national boxoffice drive.

Ciney's Radio-TV Drive

Cincinnati, Sept. 18.

A radio and TV advertising campaign was launched this week on WCPO stations by 35 exhibitors, representing 70% of Greater Cincinnati's neighborhood theatres. Contract calls for 10½ hours of time on AM and FM stations, and 5½ on WCPO-TV.

Basic idea is a "Who Am I?" contest to be conducted weekly for 12 weeks. Subject will be screen personalities, and entry blanks will be available only at the sponsoring houses. Clues will be given on the air shows. Winners will be announced in the theatres on Mondays. If present, they will receive jackpot prizes in addition to merchandise awards. Air programs will announce the winners on Tuesdays.

A slogan gimmick calls for 10-word essays on why I attend my neighborhood theatre.

Minn. Area's All-Out Co-op

Minneapolis, Sept. 18.

This territory's exhibitors' attitude toward "Movietime U.S.A." is to regard it as "fighting clothes" which the industry has donned to combat its varied and dangerous competition. They're confident that the boxoffice can be carried to victory by the campaign itself plus the improved Hollywood product and the buckling down to new showmanship selling.

Such is the report brought back to Minneapolis by three "Movietime" teams that held exhibitor regional meetings throughout the territory. The teams were headed by chairman Eddie Ruben and co-chairmen Harry B. French and Ted Mann. The meetings were held in Owatonna, Marshall and Brainerd, Minn.; Fargo, Grand Forks, and Minot, N. D.; Huron, S. D., and Eau Claire, Wis.

Ruben says that in all his long industry experiences he never before has seen exhibitors so enthusiastic and confident, so willing to cooperate and so determined to keep "movies-in-the-theatre" in what the squadrone emphasized is "their rightful place as the nation's No. 1 entertainment."

The regional meetings were the

largest attended exhibitor gatherings ever held in the territory, and the spirit was the best, indicating that the exhibitors are concerned and aroused.

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Oct. 9 Denver Kickoff

Denver, Sept. 18.

"Movietime U.S.A." will kick off in the Denver area Oct. 9, a day later than most spots. Gov. Thornton will be in attendance at a "Governor's Barbecue" at the 7,000-capacity University of Denver field house.

Tickets will go for \$1, entitling buyers to a barbecue dinner. Afterwards tickets will be good for admissions to any theatre in the film distribution area. It is expected the governors of four states will also be at the barbecue, along with the quota of Hollywood personalities sent here for the occasion.

Va. Exhibs Fall in Line

Richmond, Va., Sept. 18.

Virginia exhibitors have needed no urging to fall in line with "Movietime in Virginia, U.S.A." as outlined to them in nine district meetings held last week in key points throughout the state. Enthusiasm has been genuine and spontaneous. Most exhibs agree that "this is just what we need," and have expressed gratification that the kickoff month of October is only the beginning of a long-time shot in the arm for the pic business.

Danches Bros. Ask 250G

From EL in Pact Breach

George Danches and Danches Bros. Productions are suing Eagle Lion Films, Pathé Industries and Eagle Lion Classics for \$250,000 damages, it was disclosed in N. Y. Supreme Court this week. Suit alleges breach of contract growing out of an October, 1946, deal whereby PRC Pictures (a Pathé subsidiary) was to distribute the plaintiffs' film, "Untamed Fury."

Defendant firms, according to the complaint, made improper deductions on billing statements and failed to use their best efforts to distribute the picture. Action came to light when Supreme Court Justice Edgar J. Nathan, Jr., granted a motion of the three film companies for a verified bill of particulars. Previously they had entered a general denial to the Danches charges.

Kramer's Pic

Continued from page 7

Tandy picked it up during the summer as a vehicle for a tour of the barns and found it so promising that the Playwrights Co. will present it on Broadway.

There are only two characters in the play, a husband and wife whose relationship through the years is traced with an old four-poster bed in the background. Cronyn and Miss Tandy, a husband-wife acting team, will repeat their strawhat roles on Broadway. Kramer has also employed a husband-wife duo, Rex Harrison and Lilli Palmer.

Jose Ferrer is directing the New York version. Play was at the Bucks County Playhouse last week and is at the Olney (Md.) summer house this week for a return engagement. It proved so popular a few weeks ago, the management brought it back. De Hartog, incidentally, has been brought to the U. S. to revise and polish the play prior to Broadway.

Kramer is in a particularly fortunate position in having bought the play at a lot less than it would cost if it proves successful in New York. Also, he figures that if it's a hit he can capitalize publicity-wise, while if it's a flop it can't do the pic version any economic harm.

Film, to be released by Columbia, is now in production and could be ready for release early next year.

Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 18

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	70	12½	12	12½	+ 16
CBS, "A"	66	29½	28½	28½	+ 12
CBS, "B"	54	29	28½	28½	+ 14
Col. Pic.	55	14½	14	14½	+ 16
Loew's	217	18½	17½	18	- 16
Paramount	126	27½	26½	27½	+ 16
RCA	1,945	24½	22½	24½	+ 24
RKO Pictures	197	4½	4½	4½	- 16
RKO Theatres	311	4½	4½	4½	- 16
Republic	215	5½	5	5½	+ 16
Rep. pf'd	27	10½	10½	10½	- 16
20th-Fox	246	21½	20½	21½	+ 16
Un. Par. Th.	276	22½	21½	22½	+ 16
Univ.	314	13½	13½	13½	+ 16
Univ. pf'd	4	60½	60	61½	+ 16
Warner Bros.	252	14½	14½	14½	- 16
N. Y. Curb Exchange					
Monogram	120	4½	4½	4½	- 16
Technicolor	92	21½	20½	21½	+ 16
Over-the-counter Securities					
Cinecolor		33½	4		
Pathé		33½	37½		
UA Theatres		7	8		
Walt Disney		97½	107½		

(Quotations furnished by DREYFUS & CO.)

'Now or Never'

Continued from page 3

the N. Y. conclave, said the company is in its best position in years, production-wise. He disclosed Par has 17 scripts completed or in preparation for production, with casts, producers and directors already assigned.

Other speakers at the meeting included A. W. Schwalberg, sales topper; E. K. O'Shea, assistant distribution chief; Austin C. Keough, v.p. and general counsel, and Jerry Pickman, ad-pub director. Latter introduced Teet Carle, newly-appointed studio publicity head, who was on a visit to the h.o.

Skedded for this week is a series of field meets across the country at which the division heads will relate plans drawn at the N. Y. session to branch managers. Division managers are Hugh Owen, eastern and southern; Howard G. Minsky, mid-eastern; J. J. Donahue, central; M. R. Clark, south central, and George A. Smith, western. Another participant at the N. Y. huddle was Gordon Lightstone, Par's Canadian general manager.

Field sessions, which run through Oct. 8, will be attended by Schwalberg, O'Shea and Pickman. Meets are set for Atlanta, Dallas, Los Angeles, Chicago, Boston and Philadelphia.

Preem New N. Y. Variety Tent Quarters Tomorrow

New York Variety Club is pitching to major companies to hold luncheon and dinner meetings there in order to familiarize filmites with the tent's new quarters in the Hotel Astor. New clubrooms will be opened tomorrow (Thurs.) night with a membership meeting and housewarming.

Quarters, formerly on the Hotel Astor roof, have been moved to the mezzanine floor. They are somewhat smaller than the old setup, but property committee headed by Ed Lachman is decorating them to give greater feeling of warmth and camaraderie.

Dining room, which will continue to be catered by the Hotel Astor, will seat about 50 people. In addition, there is a reception room, library, cardroom and the tent's offices. Astor is charging a lower rental for the new quarters than for the roof space.

R. E. Dowling Sells 15,000 in City Investing

Robert E. Dowling, pres of City Investing Co., has sold 15,000 shares of his stock in the corporation, he reported to the Securities & Exchange Commission. Stock was in the name of the R. E. Dowling Realty Corp. Sale still leaves the latter with 136,944 shares, plus \$2,000 worth of 4% convertible, sinking fund debentures.

City Investing is the parent of a number of subsidiaries which operate film and legit houses on Broadway. They include the Astor, Victoria, Bijou, Morocco and Fulton.

District 65 also has withdrawn from the ballot there, leaving a clear field for Local H-63, Moss reported.

NPA CUTS DOWN ON THEATRE BUILDING

Washington, Sept. 18.

Sharp decline in the number of approvals for theatre construction and repair marks the latest report of the National Production Authority, issued Sunday (16). NPA has given the green light to only three indoor theatres and one drive-in, but has waved go-ahead to 14 TV and radio projects to commence construction.

The nod for theatres went to Frank A. Fricker to spend \$24,500 on a house in Pensacola, Fla.; to Consolidated Theatres, Inc., for a \$25,500 drive-in at North Augusta, S. C.; Zula L. McDougald for a \$42,500 theatre at Monticello, Ark., and to Marysville State Theatre, Inc., to spend \$7,736 in remodeling its house at Yuba City, Cal.

U's World Gross Up To \$15,533,133 for 3d Qtr.

Washington, Sept. 18.

Universal's consolidated world gross for the 13 weeks ended last July 28, the outfit's third fiscal quarter, amounted to \$15,533,133, according to a report filed with the Securities and Exchange Commission.

This compares with \$13,414,150 for the corresponding period last year.

Local H-63

Continued from page 7

and National Screen Service employees to sign cards.

District 65, it was reported, requested withdrawal of the petitions because it had not submitted proof in the form of signed cards that its members wanted it as bargaining agent.

When the United Office and Professional Workers of America, with which SOPEG, District 65, was affiliated, was ousted from the CIO, allegedly, as a pro-Commie group, District 65 joined DPWA.

Should Local H-63 win the elections, veeped Moss reported, the Loew's companies and National Screen Employees will be left "high and dry," but efforts will be made to hold elections there. It is understood, however, that District 65 will appear on ballots in the elections and will have an opportunity to win approval as the bargaining agent. Moss said that if his union should win it would boost the membership to 3,000, meaning a gain of some 1,200 workers.

Moss said that a large unit of white collarites of Paramount Pictures and Paramount International will hold an election tomorrow (Thurs.) to determine whether Local H-63 will be its bargaining agency. The Screen Publicists Guild at the companies also will vote, he said.

District 65 also has withdrawn from the ballot there, leaving a clear field for Local H-63, Moss reported.

YOU SHOULD SEE WHAT HAPPENS TO
FARLEY GRANGER
 ALL BECAUSE OF
SHELLEY WINTERS



"BEHAVE YOURSELF!"

A
JERRY WALD • NORMAN KRASNA
 PRODUCTION

with **WILLIAM DEMAREST • FRANCIS L. SULLIVAN**
MARGALO GILLMORE • LON CHANEY and "ARCHIE," The Dog

BIG KANSAS CITY
 PROMOTION PREMIERE
 keystoned by gala
 opening at Missouri
 Theatre, September 19,
 ...following terrific seat
 selling penetration AT
 YOUR LEVEL through
 national advertising in
 top magazines and
 Sunday newspaper
 supplements totaling
 41,396,437
 CIRCULATION!

Screenplay and Direction by **GEORGE BECK**



- AND WHAT
 HAPPENS TO ME
 SHOULDN'T HAPPEN
 TO A MAN!



No TV Theatres Profit

Continued from page 4

record books an entertainment triumph, a boxoffice turnaway and a technical smash, but a financial loss—despite the 1,550 seats sold at \$2 each. Based upon the 34¢ which the theatre had advertised to be its share, the take-home was about \$1,050.

Fabian homeoffice executives frankly said that the circuit lost money on this as well as on previous video exclusives at the Palace. One of them commented: "You can quote me as stating that we would have taken a loss if we had sold double the capacity of the Grand." Fabian Theatres are presenting these telecasts as a public service and as a protection to the theatre. We do not know, and we doubt that anyone knows, precisely when theatre television will become profitable. We hope and presume that it will be someday reasonably soon, when the present heavy costs are reduced, but there are too many intangibles to predict when we hit black ink on television."

Trade observers had estimated that the 3,660-seat Palace, which played to absolute capacity with three videotests, at the regular admission of 74¢, and to 1,000 paying for the Louis-Bivins fight, at \$1, probably took it on the chin for \$1,000 or more each time. The television equipment was presumably moved to the smaller, older Grand because there would be less interference with the standard attraction of motion pictures. Installation costs at the Palace were reported to be around \$33,000.

The Grand, which had calls for tickets from places as distant as Quebec and Buffalo, could have sold 1,000 more seats. Manager Paul Wallen estimated. Sale was stopped shortly after 1 p.m. Wednesday (12). Five hundred persons, unable to buy tickets, stood outside the theatre and across the street, to catch through a loudspeaker installed on the marquee, the commentary by Bill Corum.

B&K's Reserved Seat Policy

Chicago, Sept. 18.

Balaban & Katz in all probability will reserve seats for all upcoming fight telecasts at its Uptown, State-Lake and Tivoli theatres. Circuit reached decision to abandon first-come-first-serve policy when a riot broke out shortly before the Robinson-Turpin fray commenced at the State-Lake.

Riot, which saw more activity than the Polo Grounds scrap, started when rain forced throngs waiting for tickets under the protection of the theatre's marquee. Fight-hungry fans milled past ticket-takers and fought their way indoors without the customary \$2 toll-stop at the wickets. Result was that many who had paid for seats and gone out for supper returned to find their seats already filled.

Circuit reported an estimated 5,000 persons were turned away from the theatre. At the Uptown, 4,300-seater, all pews were occupied an hour after tickets went on sale at 5:30 p.m. It took crowds approximately 45 minutes to gobble up the 3,100 seats at the Tivoli.

Although the circuit's gross on the fight was hefty, IBC charges and wire levies reduced the net to a mere fraction. If the chain is to adopt a reserved seat policy in all likelihood boxoffice men will be brought in to handle the sale—further increasing the theatre's net.

In the case of the Ziegfeld Theatre, which recently roadshowed "Tales of Hoffmann," compulsory hiring of union ticket sellers reportedly resulted in a simultaneous hiring of stagehands. It's understood here that any house on a reserved policy is left wide open for not one but many union guilds for the occasion.

St. Loo's Preem Trouble

St. Louis, Sept. 18.

A sellout mob of 1,050, at \$2.40 per head, last week jammed the New Shenandoah Theatre, a unit of the Sam Komm Circuit, for a look-see at the first local theatre telecast, which was the Robinson-Turpin bout in New York. More payees could have been jammed into the house but the building commissioner forbade.

The showing was marred by technical difficulties. First the film that recorded the TV was spliced and caused a two-minute delay during which parts of the second and third

rounds had to be omitted. Then the air pump that dries the film went loco. This precession another delay because the technicians were forced to dry the film by hand and in the hurried job, blotsches, were shown on the screen.

However, the mob took the delays good naturally and seemed satisfied that the windup was clearly visible on the screen.

Hub 3,000 Turnaway

Boston, Sept. 18.

Theatre televising of the Robinson-Turpin go, at Hub's only TV-equipped theatre, the 1,700-seat Pilgrim, was a solid smash, pulling a capacity crowd, plus about 200 standees, to view the fight. Advance sale was terrific, with house sold out by Sunday prior to the bout, and theatre execs estimate about 3,000 were turned away Wednesday night. Box office price was \$1.80, but scalpers were asking, and getting \$35 a pair for ducats, with takers far outnumbering the tickets available at the hypoed price.

Theatre was emptied of matinee customers at 6 p.m., with fight fans flocking in so steadily that house was completely filled by 8 p.m., two hours before the fight was scheduled. With men outnumbering women by a 15-to-1 ratio, theatre took on the atmosphere of Boston Garden, with unrestrained cheering and hooting during the fight. Outside, a special detail of 20 cops had their hands full controlling the crowd surging around the entrance trying to get round by round reports from those inside.

Reception was reportedly only fair, but stubholders didn't squawk, a great many queuing up to obtain ducats for the Pep-Saddler championship fight, Sept. 26.

D. C. Pulls SRO

Washington, Sept. 18.

RKO-Keith's Theatre played to absolute capacity for the Randy Turpin-Ray Robinson fight, despite the \$2.40 tab, even for standing room. House filled up early and then sold standing room until the fire marshal called a halt.

Line of about 200 awaiting standing room was turned away. Hundreds of others did not wait once they learned that all the seats were gone.

District Theatres, a chain of movie houses catering to Negro audiences, passed up the fight rights, fearing the \$2.40 bite would antagonize too many of its customers.

Fight was not carried in town over either television or sound radio, and the District Theatres reported average weekday evening's business, but "not good." A spokesman for the circuit admitted business would have been virtually nil if the fight had been offered over radio or TV. Chain subsequently purchased the fight pictures from RKO.

Cleveland Boycott Threatened

Cleveland, Sept. 18.

Furore caused by large crowds that wanted to but were unable to see the Robinson-Turpin fight has resulted in both a proposal to boycott the Palace Theatre and in legislation to tax establishments seeking to telecast special events.

Councilman Mary Sotak said she will introduce a bill setting up a \$1,500 fee for establishments, such as theatres, that sought to capitalize on special telecasts like the Robinson-Turpin fight. And the League for Radio and Television is calling on all its members to boycott the Palace Theatre, which carried the telecast. League officials said people who buy TV sets should be able to see all major sporting events.

Riots in Philly

Philadelphia, Sept. 18.

A riot squad of 60 police had to be rushed to the Royal Theatre to control a jubilant crowd of several thousands outside the film house during the Robinson-Turpin fight telecast. The Royal's management had set up a loudspeaker arrangement to accommodate those unable to get inside, where a favored 1,000 saw the bout, at \$1.95 per. Several persons were taken to hospitals, windows were broken and traffic was tied up on South St. for the entire fight period.

The Robinson fans went wild at his victory, and the dozen policemen assigned to the Royal were unable to handle the crowds, both

inside and outside the theatre, and called for the reserves. After the knockout, the management in a fast move to restore order threw on its regular attraction, "Let's Go Navy," but the patrons weren't interested in the screen.

More orderly was the crowd at the Stanley, where the 2,900 seats had been sold on a reserve basis and the several hundred standees admitted the night of the fight provided no difficulty.

L.A.'s Saturation

Los Angeles, Sept. 18.

RKO's Los Angeles exchange will use 50 prints of the Sugar Ray Robinson-Randy Turpin fight for a quick saturation of bookings in this area next month—a new record in these parts, where the previous high was 40.

Film-rowdies here figure that RKO will turn out close to 1,000 prints to cover the nation.

Federal, Local Agencies To Study Theatre TV

As Instruction Medium

Washington, Sept. 18.

First use of theatre TV as a public service medium, demonstrated here last week and in three other cities for training Civil Defense workers, went off in good style with indications Federal and local agencies will give widespread employment to the technique.

Although the premiere program was designed to give only a sample of what might be done to acquaint the public with the CD program, observers were impressed with the potentials of the medium for instructional instruction.

Pioneer program, entitled "School for Survival," was shown to invited audiences at RKO-Keith's Theatre in Washington, the Paramount, New York; Warner's Stanley, Philadelphia, and Loew's Century, Baltimore. Vehicle originated from studios of WMAL-TV, Washington, and was narrated by ABC commentator Gunnar Back.

Gael Sullivan, executive director of the Theatre Owners of America, who participated in the program, pledged continued cooperation of the theatres for the "common defense." Pointing to the industry's contributions to patriotic and humanitarian causes, he found it "only natural and gratifying" that the Federal government should join with the theatres in presenting the first CD program.

Millard Caldwell, CD Administrator told the audiences that theatre TV will help make Civil Defense "more of a national family affair." Before long, he said, CD workers in 50 other cities may be able to join in training sessions.

Experimental demonstration was delayed by Sullivan this week "the best argument we have" in seeking air channels from the Federal Communications Commission for such houses.

Sullivan, exec director of Theatre Owners of America, said story of the test would be presented at FCC hearings on channel allocations. It will be used to point up the public service character of the large-screen tele.

Sullivan cited remarks of Caldwell as indicative of the public service performed by the participating theatres.

WB's Stanley, in Pitt, Preps Big-Screen TV

Pittsburgh, Sept. 18.

Fulton Theatre's downtown monopoly on big-screen TV will come to an end next week when the Stanley, big 3,000-seat WB deluxer, installs RCA instantaneous transmission equipment. Work's been quietly going on at latter house for about 10 days now and set-up will be ready in time for the Saddler-Pep championship scrap from New York Polo Grounds next Wednesday (26).

Until now, 1,700-seat Fulton has had the theatre-TV network to itself in Golden Triangle, and every fight that's been telecast has sold out completely with the exception of the Joe Louis-Joey Maxim bout, which only drew around 70% of capacity.

Town could have used combined capacity of Stanley and Fulton for the Sugar Ray Robinson-Randy Turpin battle last week. Scalpers were getting as high as \$25 a pair for the \$2.60 ducats at Fulton.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Sept. 15,

Though it may not seem as thrilling as would a rapprochement between this country and Russia, I hate news for you. Gloria Swanson and I have made up. Thus a 20-year feud about which she and the rest of the world knew nothing was resolved over a cup of tea between fittings in her dressing room at Republic studio, where she was working on "Three For Bedroom C," a picture being made as an independent production by Milton Bren and Eddie Alperson.

The guy who split us apart was Mike Farmer, one of Miss Swanson's husbands. The guy who brought us together was Hank Fine.

I'm a poor hand at holding a grievance. As feuds go, it wasn't much in the first place. It happened around 1932. Miss Swanson was making a picture abroad at the time. She was using the Cannes Casino on location. She wasn't the glamor girl she is now. She was tired, overweight and having husband-trouble. To mollify Farmer she was trying to make an actor out of him. Her talent was going to his head. He was showing signs of temperament. I suspect this was his first and last picture.

I had driven over to Cannes from Nice to see about helping things along. After hanging around for some time, I saw a break in the day's shooting and slipped through the charmed circle to have a few words with Miss Swanson.

Tap, Tap, Who Goes There?

I had hardly got by the routine amenities when this Farmer in the dell came over and tapped me on the shoulder, for all the world as if he were from the Surete Generale.

That had happened to me only once before. I mean only once before on the Riviera. That was at Monte Carlo when I walked up to Sir Basil Zaharoff one sunny afternoon and was about to ask him if he had seen any good revolutions lately when a coming event cast its shadow before.

Zaharoff, the Capone of the munitions mob abroad, had bought a controlling interest in Monte Carlo both for privacy and social standing. He had been running around with a Spanish countess for years and people were beginning to talk. But not to him. So he bought a place where they'd either treat him and the woman with respect or find it hard to get checks cashed at the Casino.

I had hardly tapped this knight of the round club on the shoulder when a couple of boys in bowler derbies tapped me. They mumbled a French equivalent of "Baby man's touch" and then escorted me to the frontier and gave me the politest heave-ho in history.

But this Farmer had what looked like Stein No. 6 all over his fine-featured face and as such could hardly pass for a house dick even in a perfume factory.

The Mugg Who Played Nobody

"Nobody talks to Miss Swanson while we're shooting," he said. "Well, I'm Nobody of Kenny, Nobody & Platt," I said, "so I guess that makes it okay for me to talk to her."

He looked more annoyed than a heckled songplugger. If it were protocol to have slugged me I suspect he would have done it. To his peril, I might add.

"Sime is a good friend of ours," warned Miss Swanson's consort.

That did it. That was name-dropping with the hint of pressure at the top level.

I'm afraid the crack snarled my subsequent prose and all but ruined Michael's chances of becoming an actor.

Well, time heals all wounds, as the old gag goes, and not long after I showed my displeasure at her consort's behavior, Miss Swanson followed suit. He became the fourth ex-Mr. Swanson, and she went on to make the greatest recovery since the 1929 stock market.

Today, if there is a more beautiful or more gracious or more talented trouper than the Chicago Art Institute's old grad, the name is not in any motion picture almanac. She shilled for "Sunset Boulevard" all over the country and did more to sell it than all the salaried passion-peddlers at Par.

Thus today whenever a producer wants to cast a Hollywood actress to carry glamor beyond the studio gates, the first name he thinks of is Swanson. As in "Sunset Boulevard," so in "Three For Bedroom C" she plays a Hollywood actress. Instead, however, of playing an old silent star who is trying to make a comeback, this time she is playing a star at her peak, which, as a matter of fact, she is.

The Doll With the Seven-League Boots

What Miss Swanson has done at 32 is stranger than any fiction. Wherever she turns she's a hit. In one year she has proved it on stage, screen, radio and TV. A grandmother, she has a petite figure that a starlet might envy.

Besides "Three For Bedroom C" and "Sunset Boulevard" she has played an actress in "Twentieth Century," "Father Takes a Wife" and "Music in the Air," and she's more believable in the role today than she was 20 years ago.

In her latest role she's coming to Hollywood to settle a picture contract because she's sick of being an animated marquee. On the Super Chief there's a mixup in reservations. A professor has just as legitimate claims to the compartment as she has. He isn't inclined to give up his space. As a Hollywood star she doesn't particularly impress him. In the first place he never heard of her. This brings them both down to the same level, because she never heard of him either. It's a good point to start a love story, and a train certainly gives the illusion of movement. Jim Warren plays the professor.

Miss Swanson has one day off each week from "Three For Bedroom C." You'd think she's use it to catch up with some sleep. But what she does instead is to line up a batch of interviews for her radio program. She hires a suite at the Beverly Hills Hotel on Sunday afternoon and runs through a week of radio releases in one afternoon. It's like a Park Ave. doctor's office. You get an hour to warm up, get it all on tape and get out. The Sunday I worked out she did nine in one day.

That Son At Stanford

She has a son at Stanford who is a wizard in engineering. She must have picked up some of his skill in working out her own production line. She couldn't do a fraction of what people ask her to do but she does enough for any three men.

It seems incredible that this 5 feet 1½ inches of womanhood could have started her career ages ago at the old Essanay studio in George Ade's "Livila Farina," and worked up from there to a Mack Sennett bathing beauty. It's 30 years since she starred in "Male and Female" for DeMille and hit her peak in "Sadie Thompson" not long afterward.

In fact, she thinks now that Sadie, she and the stock market began to fall about the same time. Well, two of them have made an amazing recovery. And Miss Swanson is as sound as Tel & Tel.

Bellfort Back to Paris

Joseph Bellfort, European manager for RKO, returns to his Paris headquarters next Tuesday (25). He has been in New York about a month for huddles with RKO execs and on a vacation. His wife and children have been with him.

Elias Lapiniere, European sales chief, who accompanied Bellfort to New York, returned to Paris two weeks ago.

Rapper Sues J. T. Brandt

Los Angeles, Sept. 18.

Suit for \$80,000 was filed in Superior Court by Irving Rapper, screen director, against Jerrold T. Brandt Productions, charging breach of contract.

Rapper declares he pact with the defendant to direct "Lord Johnny" in England last year but nothing else happened.

THE NEXT BIG NEWS...



IS THE MOST EXCITING



PICTURE OF THE YEAR



"THE DESERT FOX"...SET



IT NOW FOR OCT. 17TH!

COMPO Urges Exhibs Plant Info With Editors on H'wood as Anti-Red

Anticipating bad effects of the current Los Angeles hearings of the House Un-American Activities Committee into Hollywood Communism, the Council of Motion Picture Organizations is planting fact sheets with exhibitors, urging them to familiarize local editors with Hollywood's anti-Communist activities.

COMPO is particularly wary because the hearings preface the opening of its giant nationwide "Monte Carlo U.S.A." campaign. In fact the hearings will overlap the noise of the big opening guns the national network broadcast Sept. 24 ads in 3,400 newspapers Oct. 1 and 250 stars touring 48 states beginning Oct. 8.

The fact sheet, prepared from information supplied by the Motion Picture Industry Council, points out:

"Any analysis of previous hearings by the Un-American Activities Committee will show clearly that Communist attempts to take over Hollywood have been failures and defeats and have not achieved any degree of success which causal reading of headlines alone might have indicated."

No one denies that there are Communists in Hollywood but as

Congressman Donald L. Jackson who has been a member of the House Committee, declared: "It is unfair for anyone to brand Hollywood at-large Communically inclined when less than 1% of its personnel has been identified by the committee as involved in any alleged Communist activity."

"One of America's leading labor reporters, after reviewing anti-Communist action in American industries declared: "Proportionately there are fewer Communists in Hollywood today than in the multi-billion-dollar electronics industry, which has in it the biggest companies in the world; the shipping industry, where considerable collaboration with Communists has been found, much to everybody's horror; the smelting industry, which has in it some mighty big firms, the billion-dollar fur industry; and, of course, in hundreds of smaller shops organized by some-
ers."

Information desired to be called to the attention of the press includes a record of Hollywood guilds and unions, record of management why Communists hate American films; why Hollywood is singled out.

said, was "a Communist film from start to finish." He said it actually was written by Clifford Odets although John Howard Lawson took the credit, adding that the story was earlier used in Europe by a "leading publicist for Russia," and subsequently used again by another Communist sympathizer.

Inclusion of propaganda in pix is not due to "carelessness or a deliberate attempt" by producers but rather unawareness, Ashe stated. He added that witnesses at earlier hearings who said that there was no propaganda in pix weren't "sufficiently familiar" with the party and its aims to recognize it, raising the question as to whether anyone but party brass would get such propaganda.

Ashe joined the Communists while a state secretary of the Old Socialist Party. He said that Communists had a five-fold aim in Hollywood: To enlist film names as members or sympathizers to aid recruitment of other "dopes and dopes"; general recruitment to get money, which it felt higher-salaried pic people could supply in large sums; to control film content; to penetrate the unions. Objective to form "one big union, regardless of craft or talent was finally dropped in favor of infiltration, Ashe adding that the party frequently paid members union dues to maintain good standing.

Ashe said he broke with the party in 1939 after his growing disillusionment and feeling that the party was a " betrayer of the working class."

Mrs Ashe detailed her activities in the party as a collector of "donations from sympathizers."

Her testimony closely paralleled that of her ex-husband, but she added three names as "sympathizers." John Bright and Joe Gollomb, whom she identified as former Paramount writers, plus soundman Carl Dreher. She was followed by Gordon, who was accompanied by counsel, A. Wirlin of the American Civil Liberties Union.

After identifying himself as a stage-screen director, Gordon listed his Baltimore education, early N. Y. stage work, the number of pix he's directed in Hollywood, including "Another Part of the Forest," "Act of Murder," "Cyrano," "Can Get It Wholesale" and "Convict Lake."

When committee chief counsel Frank Tavener, Jr., asked if he knew Frank Tuttle, Gordon, after stating "I believe the man you referred to appeared before the committee," declined to answer under the Fifth Amendment. Tavener then read Tuttle's testimony listing Gordon, among others, as party members. Gordon continued to decline to answer all questions relating to Tuttle, the League of American Writers School and Committee for the First Amendment.

Asked if he joined the expression of opinion on the Committee for the First Amendment's original statement that it was "disgusted and outraged by the continued attempt of the House committee to smear Hollywood," Gordon preferred not to discuss his personal opinion. He parried questions by Rep. Francis E. Walter (D., Pa.) as to "what criminal charge do you think might be placed against you for answering questions?"

Asked by Rep. Donald Jackson (R., Cal.) if he was devoted to the Constitution, Gordon replied affirmatively, saying he would fight for the U. S. in event of war with Russia. He declined to discuss his personal opinions, "under circumstances of my position," regarding the U. S. course of action in Korea.

Daggett listed his L. A. education, work on local and Seattle newspapers, and publicity work for film people, in addition to publicity "ghostwriting" for James Roosevelt. He was employed until last week by United Productions of America. He was the only witness to answer quickly and clearly, but declined to answer questions pertaining to signing of a ballot petition for the Communist Party and his acquaintance with Ashe. He denied ever living in Rosemead, Cal., thus refuting some of Ashe's evidence.

After declining to answer most of Tavener's questions, Daggett promptly answered Jackson's "are you at present a member of the Communist Party" with a flat, "I am not a member." He then declined to answer, however, concerning other periods.

Ashe contended that Communist propaganda was inserted in "many, many films," adding he could cite instances if given time for research. At the moment, he could only recall "Blockade," which, he

MPIC's Stand Vs. Reds

Los Angeles, Sept. 18. The Motion Picture Industry Council reaffirmed its opposition to Communism in a letter read at the start of the hearings by the House Un-American Activities Committee, which opened here yesterday (Mon.).

"MPIC wants to emphasize that, with the overwhelming majority of American people, it believes 'clear, present danger' to the nation exists," the letter stated. "MPIC offers its strength and support to any legally constituted body that has as its object the exposure and destruction of International Communist Party conspiracy. MPIC speaks on behalf of the motion picture industry in Hollywood. We wish to make it crystal-clear our repudiation of Arts, Sciences, and Professions Council's any right to speak for any branch of the motion picture industry in attacking the purposes and objectives of your body."

Statements have been made that there has been resistance to employment of individuals because of their activity in their fight against Communism. We declare such statements completely untrue... We command and encourage those who testify to their complete repudiation of Communism and effectively demonstrate their loyalty to our country. Our hope is that witnesses will testify honestly, freely, fully, in cooperation with your committee."

Film Reviews

Continued from page 4

La Orquídea

type. Practically all the footage is used to show off Miss Hidalgo's beauty. With time and further practice, she may develop into an actress.

The director has done nothing to modernize treatment of the story, which concerns the impossibility of a beautiful woman retaining her purity. It also relates the story of a mother condemned by society and making the supreme sacrifice for her child. Trite dialog does nothing to lighten the vehicle.

A number of sequences were shot in well-known spots in Buenos Aires, and there are interminable sequences in night clubs. As the male lead, Santiago Gomez Cou is expected to be wickedly attractive and leers like the old heavies. The lush settings are tasteless and overly done. A moppet actress, Paloma Loew, is outstanding as a natural teen-ager. The picture already has done well here and in the provinces. It has interest for American audiences because of the curious resemblance to Hedy. Nid.

Barbe-Bleue

(Bluebeard)
(COLOR—FRENCH)

Venice, Sept. 11. Alain production and release. Stars Pierre Brasseur, Cecile Aubry. Directed by Christian Jaque. Screenplay, Andre-Paul Antoine; dialog, Henri Joncson; camera, Christian Madras; editor, Jacques Desagnac. At Venice Film Fest. Sept. 13. Running time, 90 MINS.

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(Bluebeard)
(COLOR—FRENCH)

This is a gaudy parody in color on the Bluebeard legend. Costumer about the trials of Bluebeard in disposing of his wives, thus has spice and movement. It should make a fine grosser here. Pic may do for some special situations in America.

Gevacolor

is a bit pallid but the delicate hues enhance the film. Plot concerns Bluebeard's choosing of his eighth wife. His men swoop into town collecting pulchritude for the choice of his next wife. An innkeeper's daughter has herself substituted for the daughter of a nobleman and wins the fancy of Bluebeard. On their wedding night, he tells her the story of how he killed his other wives, producing the biggest jocks of the pic. This part is high in sophisticated, macabre humor. But the film is uneven, with more spirit needed in several portions. The little wife takes the forbidden key and finds the other wives alive and happy.

Pierre Brasseur has a field day. His frantic thesping is a highlight as he blusters, grimaces and prances through the role with glee. Cecile Aubry is a perfect foil as the pert little femme who stands her own ground with the ogre.

Gevacolor

(Bluebeard)
(COLOR—FRENCH)

Venice, Sept. 11. Pather Connolly, Cinecolor production and release. Storyteller, José María Martínez. Stars Fernand Gravet and Sophie Desmarets. Directed by André Hunebelle. At Holder, Seale and Vivienne Theatres, Paris. Running time, 92 MINS.

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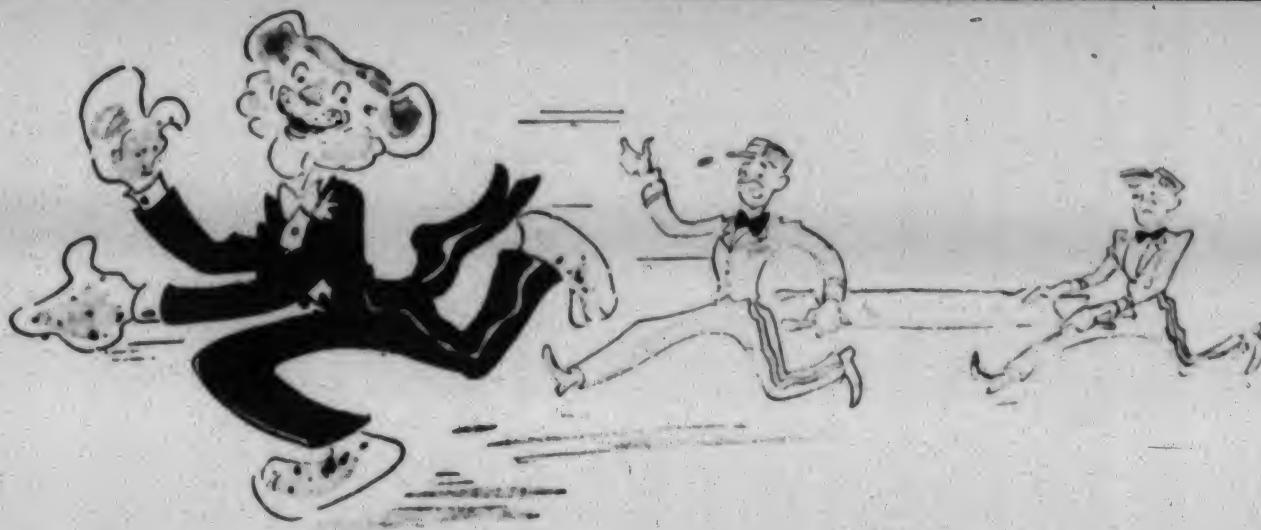
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"THEY THOUGHT I WAS CRAZY!"

"I predicted that 'Show Boat' would top record-breaking 'Great Caruso'. It did!"

"Now I'll predict that 'AN AMERICAN IN PARIS' will top 'em all! It's the next attraction at Radio City Music Hall. Watch!"

"Crazy like a lion—that's me!"

"I've got such wonderful things for you!"

"I just previewed 'TEXAS CARNIVAL'! Box-office dynamite like 'Neptune's Daughter'!"

"'WESTWARD THE WOMEN,' 'CALLAWAY WENT THATAWAY', 'TOO YOUNG TO KISS'—just a few I'm nuts about. So will you be!"

"And 'ANGELS IN THE OUTFIELD' is something all of us can be mighty proud of."

"How're you feeling? I've never been in better form. Keep M-G-Minded. It's good for you!"

(signed) *Leo*  ← my paw podner

Life Placating Pix

(Continued from page 3)

case to which there was so much objection was done by Robert Coughlan of the text department.

Important angle of a drive-in story is that it is at least a partial answer to the indication in Coughlan's story that there are many fewer theatres now than formerly. Industry has pointed out that with the drive-ins, which represent merely a change in theatre form to meet new conditions, there are many more houses than prewar. About 3,300 open-airies have been constructed in the past five years. There were about a half dozen up to that time.

Life's scorching treatment of the film business continues to be something of a blessing in disguise for the industry as other magazines continue climbing on the re-buttal bandwagon.

Sept. 15 issue of *Business Week* has an article with pictures, "Quality and Service: An Answer to the Movie Slump." In its September issue, *Coronet* gives 16 pages to a photo feature, "Milestones in the Movies." Another upbeat article takes up 15 pages in *People Today* (on stands Sept. 26). "Hollywood, Lively Corpse," blasting myth of "foreign film superiority."

The Oct. 8 issue of *Look* will have a six-page feature, "Who Says That Hollywood Is Dying?" Industry friends Cal Swanson and Rita Rothem of S. C. Swanson, Inc., public and trade relations firm, were instrumental in presenting

the facts to *Look* publisher Gardner Cowles.

It's a long story with photos, stressing "Movie houses, movie attendance, and profits are up and climbing—an even better year in 1952—simple reason, improved product. There never were serious doubts about the future of the great visual medium with its near-monopoly of talent, story material, and skill—the outlook is now bright—in the language of Hollywood and Vine, 'The rest of show business should have it so good.'"

The article will be cross-plugged in a pooled newsmag spot in which Cowles and actor George Murphy discuss both the article and "Movietime U.S.A." Newsreel is set for release Oct. 8 to coincide with *Look's* appearance on the stands.

Collier's this month will carry an article by Samuel Goldwyn which will be devoted to production and television principally. The producer concedes TV as a competitor, but insists there's a solid future for film-makers who will continue to have outlets for their product in theatres. Goldwyn hints big possibilities in subscription TV. In any event, he states theatres will remain in business.

Part of the Nov. 10 issue of *Cue* will concern the Hollywood swing.

Foreign Quality Up, Souvaine Reveals; Sees Good U.S. Mkt.

Quality of foreign product has considerably improved, according to Henry Souvaine, pres of Souvaine Selective Pictures, who just returned from a six-week trip to France, Germany and Italy. At least 10 to 20 European-made films, he added, will rack up good business next year if distributed in the U.S.

By the first of the year, Souvaine declared, his company will have 14 pictures available for distribution. These will include six American and British features plus eight French, German and Italian films. The Yank pix will come from undisclosed Hollywood independents with whom the firm has been negotiating in recent weeks.

Souvaine is also enthusiastic about possibilities of English-language versions of European product for the American market, as well as occasional dubbing of imports. He feels that English versions will be successful in the U.S., particularly if they retain the continental characteristics of the originals. If Hollywood can dub pix for screening abroad, he opines there's no reason why the reverse can't be worked.

There's a "healthy revolt" among Italian, French and German filmmakers, Souvaine asserted, against one-time qualms that the American market could not be entered with success. And the time is now ripe, he avers, for a greater interchange of pictures between the U.S. and Europe.

No TOA Convention Fireworks

(Continued from page 3)

NT house, but the local units are not getting the other 5¢ that make up the normal 10¢-per-seat TOA dues. Skouras continues, nevertheless as a member of the exec committee.

In Both Issues Last Year

Skouras was in the midst of both the presidency and the COMPO issues last year. For the top spot he tried to sell the nominating committee a youthful member of his staff in Denver, Robert Selig. Other TOA tappers balked on the basis that Selig was neither experienced nor well known enough to the membership. That ranked Skouras to the extent that the only possible compromise was the reelection of Sam Pinanski as proxy after an exec committee wrangle that extended into the small hours of the morning.

So far this year Skouras has come up with no dark horse. Unless he does, the nomination and election appear pretty much in the bag for Mitchell Wolfson, of Miami, now chairman of the board.

Skouras himself has been mentioned as a possibility for the post, but the explosive political possibilities—including the fact of his withdrawal from local units—appears pretty much to rule that out. Wolfson is both popular and able. He was prominently mentioned for the post last year, but nixed it because his own theatre and video-radio biz in Miami required close attention. He's indicated he could give sufficient time to the job this year.

In an effort to insure that there will be no squawks among the members on choice of a proxy, TOA's exec committee, chairmanned by Walter Reade, Jr., is loosening its reins somewhat this year.

3-Man Nominating Group

As usual, a five-man nominating committee was named this week by the exec committee chairman. It will come up with a slate to be presented to the executive body Sunday (23), the day before the convention itself starts. Exec group will adopt or amend the nominating committee's selections, which then ordinarily would be ratified by the board.

In past years the general membership has had nothing more to do with the process than acclaim the final choice. This year an open board meeting will be held next Monday (24) morning. At that time any member can submit nominations from the floor.

Agenda for the convention, which opens Monday afternoon, will also be adopted at the open board session. Members may also modify that.

As for COMPO—in which Skouras last year was again in the van of the controversy—it seems not even to be an issue, although technically TOA should be voting on continuing its membership for another 12 months. It's such a dead duck as an issue now that TOA exec director Gael Sullivan wasn't sure this week whether it would even be on the agenda.

"Movietime U.S.A." drive, sponsored by COMPO, has sort of replaced the public relations body itself in exhib attention. There's a great enthusiasm for "Movietime"—with certain exhib reservations, some of them from Skouras, incidentally—and results of that will probably shape COMPO's future.

In any event, COMPO—starved for funds—has never developed into the body which Skouras and some other regional TOA mahouts feared. They thought it would tread on their toes locally. As it has worked out, COMPO, with a skeleton staff, has been able to do only the most skimpy job nationally, let alone locally.

Thus with nothing to fear from COMPO, Skouras and other regional officials have no reason to make an issue of it.

Rembusch

(Continued from page 3)

with film men via the wire recorder installations.

Rembusch reported that Dore Schary, Metro's production chief, will be among the speakers at Allied's National convention in N. Y. Oct. 30-Nov. 1.

Myers Asks 'Gouge' Reports

Washington, Sept. 18.

Abram F. Myers, general counsel and board chairman of Allied States Assn., today (Tues.) issued a statement calling upon all members of Allied to report on any distributor trying to "gouge" exhibitors for pictures released during the "Movietime U.S. A." campaign.

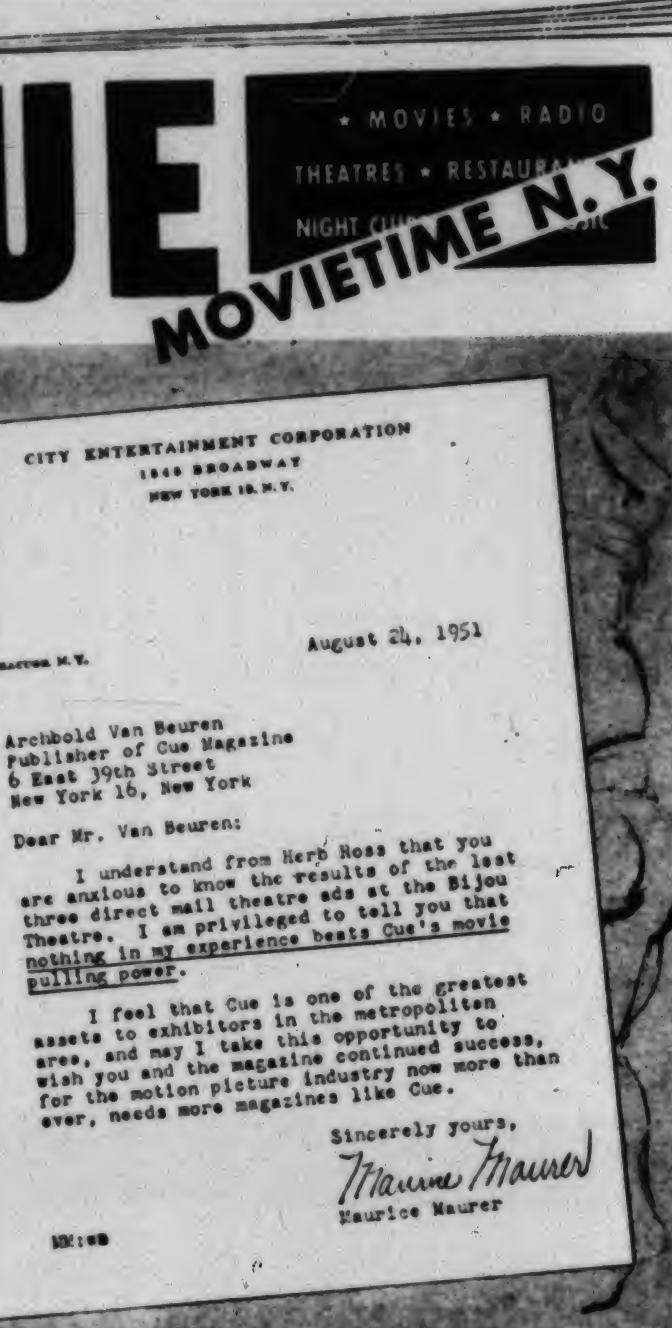
Myers asked that all regional groups request all members to send him at his office in Washington information on any attempts by distributors to get higher rentals than customarily paid. "Excluding, of course, any picture which may be reasonably classified as 'special.'

Chi Dailies

(Continued from page 3)

Miss Crain and Grant star in the pic. Miss Crain, in a blurb, is saying: "But Doctor, I'm not married." Grant, who plays role of a medico, counters with: "Married or not . . . you're pregnant." Three dailies carried the ad intact for three days, later cancelling out simultaneously. Lone holdout, the Daily News, pulled the ad two days after the other three, apparently after viewing the wind direction on rival Hearst, McCormick and Field dailies.

In the revised ad, Grant is now stating: "Married or not . . . you're going to!" Phrasing aside, the Woods Theatre is unconcerned. Pic opened to biggest big since "Born Yesterday" played the house a year ago.



"Kon-Tiki"

Continued from page 3

10 weeks are expected in these areas.

Significance of the move is that if results come up to expectations, it is certain to be followed by other pix similarly off the stand-and-track. Among present possibilities for such treatment—or modifications thereof—are "The River," currently at the Paris; "The Medium," now at the Sutton; "Emperor's Nightingale," which recently closed a 16-week run at the Trans-Lux 60th and "Mr. Peck-A-Boo," which opened a run at the Trans-Lux 60th yesterday (Tues.).

With continued availability of such product, the nabe artie chain could develop into prime importance in New York. It could develop regular clientele in such number that distrib would be assured of strong grosses. It would also cut into the product supply of the circuits, although it is not felt that it would seriously bite into their b.o., but rather attract additional patrons.

One of the problems of this type booking is that a number of indie circuits in the metropolitan area normally take pix as they come out of the RKO and Loew's loops. They add considerably to the New York take.

When pix don't play the two major chains, it becomes more difficult to date them on the indie webs. It's not impossible, however, merely requiring some specialized selling. RKO is planning simultaneous playdates in 100 of these and individual houses following the run in the arties. Late begins Oct. 3.

24G Quickie

Continued from page 3

story on artificial insemination in the N.Y. Times. Up to then I didn't even know what it was, let alone pronounce it. But Weiss, a young GI, turned up and was confident he could make a picture based upon such a story."

While the Motion Picture Assn of America maintains pressure on the industry to refrain from making any film touching on the drug traffic, observance of the Production Code regulation is strictly of a voluntary nature. Hence, any indie, if so inclined, may tackle the subject.

N.Y. State censor board, Braunstein disclosed, passed "Sleep" after ordering cuts of about 300 feet. The deletions and recommendations added the distrib, instead of harming the film's dramatic impact, actually speeded it up. Chief change was in scenes where, instead of the racketeer mentioning names of dope, it's now the law enforcement officers who now state the tags of the various drugs. Braunstein says he doesn't understand the reason for the latter change.

Besides its long run at the Rialto, "Sleep" has also been booked on the Balaban & Katz circuit in Chicago as well as playing key situations in St Louis and Kansas City, among others. Meanwhile, Weiss has a pic based upon femme wrestling, "Pin-Down Girl," ready for release, and "Parisian Nights" is also coming up. Distribution is on a states-right basis.

Cleve. Exhib

Continued from page 3

owner vowed to ruin the Moreland when it opened in 1938.

In its charges of conspiracy, G.P. represented by Samuel T. Gaines, attorney, named Gusdanovic, his Regent, Avalon, Corlett and LaSalle theatre corporations, the Cooperative Theatres of Ohio, Inc., which books films for 130 local theatres; its president, Milton A. Rooney, plus Metro, 20th Fox, Warner Bros., Universal-International and Columbia.

Gaines accused Gusdanovic of using his influence in Co-op Theatres to get better picture deals from the distributors for the Regent and discriminating against the Moreland, which did not belong to the film-booking agency.

Defendants' lawyers denied the charges and said the actions of the co-op agency are accepted competitive practices.

**Pidgeon, Somerset Rep
SAG at AFL Frisco Meet**

Hollywood, Sept. 18.

Walter Pidgeon and Pat Somerset will represent the Screen Actors Guild at the annual convention of the American Federation of Labor in San Francisco this week. John Dales, Jr., executive secretary, will be detained in Hollywood by contract negotiations with the major studios.

Screen Extras Guild will be represented by Richard N. Gordon, pres., and H. O'Neil Shanks, executive secretary.

Rep Skeds 3 More**Regional Sales Meets**

Hollywood, Sept. 18.

Second of a series of regional sales meetings for Republic branch managers will be held Sept. 21 in Chicago, followed by a third Oct. 1 in New York and a fourth Oct. 4 in Atlanta.

First conclave was held last week on the Republic lot with Herbert J. Yates and James R. Grainger in charge.

20th's Releases

Continued from page 3

wasn't enough time to compile enough attendance figures over an extended period to arrive at a fair appraisal of the plan's effect on the boxoffice," Sharkey said. Most exhibs said privately, however, that they had noticed an increase in attendance.

The plan devised by 20th distribution chief Al Lichtenman worked this way: After the first-run downtown, there is a 20-day clearance with the film available to 11 theatres. Instead of all 11 playing the picture at the same time, the week is split, with five or six playing the film during one part of the week, and the remainder playing it the other part. After this run there is a seven-day break following which the film is available to third-run theatres with the same exchange system applying.

Goldenson

Continued from page 4

the daily operating problems of the chain. Thus, the mere pressure of time made it impossible, he said, to handle everything at once.

Loew's Negotiations

Washington, Sept. 18.

Negotiations on the Loew's anti-trust decree, suspended over the summer, resumed last week and are slated to continue this week with considerable progress seen being made.

Meantime, last week, the Justice Department approved additional time for United Paramount Theatres to divest 21 picture theatres eighteen, which were to have been unloaded by Sept. 3, must now be sold by March 3, 1952. Three others, to have been sold by Oct. 3, now have a deadline of Dec. 3. An antitrust division spokesman said the extra time was allowed because UPT is ahead of schedule in cleaning up partnership situations.

Justice Department also gave the nod to conditions under which UPT could acquire the United Artists Theatre in Chicago; originally the decree called for the chain to unload its interest in this house. Now, however, Par may buy out the share owned by United Artists Theatre Circuit because UPT has converted the Apollo, another Chicago house, away from theatrical purposes. Paramount must first offer United Artists Theatre for sale for four months.

NYU's Pic Seminar

Motion picture course will be given on alternate Mondays at the N.Y. University Division of General Education starting Oct. 1. Called "Seminar in the Film," it will be taught by George Amberg author and theatre consultant for the Museum of Modern Art, N.Y.

Students will examine and analyze outstanding examples of creative films regarding their artistic, social and psychological significance, as well as their technical treatment.

Astor Films to Reissue**6 Stromberg Films**

All rights to six films made by veteran producer Hunt Stromberg are headed for acquisition by Astor Films. Deal was said this week to be set for finalization shortly.

Pix, lensed in the 1943-46 span and starring such performers as Jane Russell, Hedy Lamarr and Barbara Stanwyck, initially will be reissued by Astor. Following this, Atlantic Television Corp., Astor affiliate, will license the films to telecasters, according to the present plan.

In the past, Astor, which is headed by R.H. Savini, dealt only in theatrical releases. Recently the outfit has been taking on distribution of new indie product, in addition to branching out into TV.

Six films are: "Lady of Burlesque," 1943; Barbara Stanwyck and Michael O'Shea; "Guest in the House," 1944; Anne Baxter and Ralph Bellamy; "Young Widow," 1946; Jane Russell and Louis Hayward; "Lured," 1947; George Sanders and Lucille Ball; "Strange Woman," 1947; Hedy Lamarr, and "Dishonored Lady," 1947; Miss Lamarr and Dennis O'Keefe.

TOA Agenda

Continued from page 3

They'll be guests of Coca-Cola on a boat ride around Manhattan Tuesday evening. Series of luncheons with prominent speakers will break up the Tuesday-Wednesday-Thursday meetings.

A session of the executive committee on Sunday (23) will precede opening of the convention. Committee consists of 16 members, plus the nine officers. There will be an open board meeting, to which members are invited. Monday morning Board consists of a rep of each of the 28 TOA units and 28 regional v.p.s., plus the national officers.

How many persons will attend the convention isn't certain yet, since exhibs and their employees from the metropolitan area and nearby cities are being invited for all or any part of the convention. In other words, they don't have to pay a full registration, which would entitle them to participate all the way. As a result, there is expected to be a fluctuating attendance at various functions.

Total will probably exceed the approximately 750 exhibs, their wives and families, and tradeshow exhibitors who attended last year's Houston conclave. About 400 had been registered up to yesterday (Tues.)

N.Y. Expo

Continued from page 3

000 and are making the pitch for MPAA backing.

Fred J. Schwartz, Century Theatres topper, presented charts showing in further detail the suggested layouts of exhibits for the overall expo. At a meeting last week, the MPAA heads had said they required further information on the specific physical setup, which the exhibs had in mind.

With the MPAA group theretofore apparently satisfied with the plan, it was decided that the effort to win over the studio heads would be made by the exhib unit. Group to trek to the Coast was not named but probably will include Schwartz. At yesterday's meeting he was joined by circuit toppers Harry Brandt, Max A. Cohen and Joseph Vogel.

Schary's 'Big Lie'**Being Made as Short**

Hollywood, Sept. 18.

Dore Schary's personal production, "The Big Lie," an anti-Communist documentary at Metro, will be made as a 30-minute film instead of a full-length feature, as originally announced.

Picture will be compiled from thousands of feet of Government film assembled by Victor Lasky, with Allen Rivkin writing script and commentary and Jack Dunbar as film editor.

"Be Lux Lovely"
says charming
JANIS CARTER

When you see this beautiful blonde star in her new picture, notice how exquisitely smooth, how irresistible her complexion is.

"Here's my daily Lux facial," she says. "I cream the rich Lux lather well in, rinse with warm water, then splash on stimulating cold. To dry, I pat lightly with a soft towel. Now my skin feels wonderfully smooth and fresh." Lux Soap has active lather that really makes skin lovelier. Try Janis Carter's own beauty care!



**JANIS
CARTER**

co-starring in

**"FLYING
LEATHERNECKS"**

an RKO release

Now Showing Locally

Clips From Film Row

NEW YORK

First of four regional Republic sales confabs rolled last week at the studio with distribution chief James R. Grainger presiding. Other three sessions are slated to be held in Chicago Sept. 21, New York Oct. 1, and Atlanta, Oct. 4. Prexy Herbert J. Yates scheduled to attend all four conclaves.

N. E. (Nicky) Goldhammer, Monogram eastern district manager, returned to home office last week after tour of eastern exchanges to vet distrib deal on "The Highwayman" and "Disc Jockeys."

Raymond Carroll, of Metro's home office library, reported to Paris Friday over weekend for induction into the Marines.

Myles N. Wolf, Metro executive relations speaker, to speak before the Advertising Club of Boston, Sept. 25, and at local Club of Morristown, N. J., Oct. 2.

Arthur Clinton, who has been in under-cover work of foreign pix has joined Metra's film dept. He'll work on exploitation for "Quo Vadis?"

Monte Herzman, University's director of public relations, off to Charlotte to address a meeting of the West Va. Allied Theatres. M. Charles Smead, manager of U's eastern ad-subs department, back in town after studio huddle.

Leo Pilot, one-time special events director at Columbia and more recently personal manager of comic Sid Caesar, joined home office publicity department of 20th Fox.

MINNEAPOLIS

Real Fellow's Club of film salesmen elected Joe Murphy, of Republic, as prexy, and Harold Liedenhof, 20th-Fox, as vicepres.

Bill Winters, RKO salesman, sustained broken shoulder and fractured ribs in auto collision in which his own car was completely demolished.

James Spatz resigned as Repub's office manager to move to California.

In number of shipments and dollar receipts, recent Paramount Week was biggest in local branch's history.

Columbia has met demands of Indiana suburban house, for 28-day availability, but other exchanges have not followed suit yet. Ben Friedman, its owner, says he will carry his fight to courts.

Owners of Richfield, independent suburban theatre which has 28-day clearance regularly, started suit against Metro to test validity of its trade practice calling for competitive bids and to obtain damages alleged to have been caused by the trade practice.

PITTSBURGH

WB named first female manager since the war. She is Josephine Sabino, who becomes boss at the Regent. Al Skigen's assistant for seven years, Miss Sabino was named to his post when Skigen was transferred to the Kenyon.

Lou Averbach, former Par salesman and later assistant to late Harry Goldstein, district head for that company, went into realty biz here.

Joseph R. Ringer, with the Warner circuit for two years at Tarentum, Washington, Pa., and Oakland, is the new pilot of the Ritz in New Kensington; succeeds Joseph A. Finch, who has gone to work outside the trade.

Three percentage suits filed against Charles Argentine and James Murroso, operators of the Keith, Burgettstown, by RKO. Par and Louie, have been settled out of court by full payment of claims.

Frank A. Orban, Jr., Somerset

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MUTUAL, METRO IN MATING

FCC's Be Kind to ABC Year

From authoritative sources here comes word that the FCC, despite the facade of aloofness and intent at full-scale probing that's made headlines in recent weeks, will definitely okay the merger of ABC network with United Paramount Theatres. Such an eventuality, of course, would give ABC a new-found stature and prestige within the AM-TV broadcasting industry.

That the FCC was destined to fully explore and reappraise the ABC-UPT dickerings, in view of the intricate shadings attending the Paramount-Theatres-Paramount Pictures divorce and Par's linking with the DuMont network, was taken for granted.

However, on the heels of the revelation that UPT and ABC had come to a merger agreement, the network has subsequently involved itself with so many commitments in lining up sponsorship deals (totaling \$24,000,000 in recent weeks), that a repudiation by the FCC would be virtually tantamount to inviting a disaster. Rather than identify itself as a villain, comes the authoritative report, the FCC will give the go-ahead signal to the merger in underwriting its new career, rather than being a party to a possible collapse of a big business enterprise.

CBS' Two-Hour Block-Programming Pop Music AM Lineup for Fridays

CBS, which encountered some difficulties over the past couple of years in trying to convert its Friday night radio segments into the commercial payoff column, is innovating an entirely new programming approach, designed primarily for listeners in non-TV areas and as a come-on for TV viewers desiring an AM listening respite.

Lester Gottlieb, the web's radio program director, is embracing the "block programming" technique of four consecutive half-hour shows carrying the overall title of "Musicland USA," grooved to the same musical tempo (somewhat similar, though in the lighter vein, to the NBC Monday night lineup of "Firestone Hour," "Telephone Hour," "Cities Services," etc.).

New lineup preems Oct. 5, with a musicale featuring Alfredo Antonini, Earl Wrightson and a chorus going into the 8:15 to 9 p.m. segment, highlighting musicomedy and operetta selections. The 9 to 9:30 period will be occupied by a new show called "Bigtime," starring George Price, and featuring Ray Bloch's orch and a chorus, Jimmy Carroll, Sally Sweetland and Dorothy Loudon, with accent on tunes dating through the 1930-1930 era. A Freddy Martin show, with current pop tunes, goes into the 9:30 to 10 time. As such, the programs will feed into each other, without a break.

To make way for the new lineup, the Bayburn and Finch show is being cancelled, with Spade Cooley and last season's "Hear It Now" hour program also exiting. (Latter becomes a TV version under "See It Now" title.)

New shows will be sold in either 30-minute or 15-minute segments, tagged at from \$3,400 to \$4,000 per half-hour. Lou Malamed has been

(Continued on page 48)

Admiral, Chevy Jockey for Dinah

Deal for Procter & Gamble sponsorship of Dinah Shore on NBC-TV practically went out of the window this week, with indications that either Admiral Radio & Television or Chevrolet would fall heir to the bankrolling deal on a 7:30-7:45 p.m. twice-a-week (Tuesday and Thursday) basis. Originally Van Camp was all set to pick up the tab, but bowed out last week in a hassle over station clearances.

P&G was interested in buying the Dinah Shore TV entry on a Monday-Wednesday-Friday deal, but in view of the singer's film commitment in which she'll co-star with Betty Hutton in the "Dolly Sisters," it would necessitate Miss Shore providing a substitute singer for two of the three days while the film was in shooting. It was figured P&G wouldn't go for that. Even under the Admiral or Chevrolet deal, a sub will be required one of the two days each week.

Washington, Sept. 18.

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RADIO, PIX TIE \$5,000,000 DEAL

Mutual network and MGM Radio Attractions, with its wide scope of Metro film personalities, and properties, have closed a \$5,000,000 two-year programming deal that will have broad ramifications for the radio and film industries. In effect it's an AM-pix alliance against TV.

Entente calls for the Metro radio outfit to supply \$2,500,000 worth of programs yearly, taking over the 8-9 p.m. hour on a Monday-through-Saturday basis. Spots will be offered in this period on a participating basis similar to NBC's "Tandem" and ABC's "Pyramid" plans.

At the same time, the shows will also be available for outright sponsorship by a single bankroller. When individual programs are bought and as others are SRO on participations, the initial six hours of Metro programming will be expanded to eight, 10 or 12 hours. For 12 hours weekly, MBS would pay \$5,000,000 a year.

The plan, which is penciled in to start Nov. 19, will include two hour-long stanzas and eight 30-minute aires. The 60-minute vehicles will be musical series on Wednesdays and "MGM Theatre of the Air" on Saturdays. About half of the shows will be old MGM transcribed properties and the remainder will be newly made. All, however, will be on tape.

It's understood that the new material will include some of the pic studio's big-league stars and properties. As such, it can provide a big hypo in Mutual's talent and program roster.

MBS reps in the deal were press Frank White, board chairman Tom O'Neill and program v.p. William Fineshriber, Jr. On the Metro side it was handled by WMGM chief Bertram Leibhar, Jr., and the Loew's top helon including Nicholas M. Schenck, Charles C. Moskowitz, Joseph R. Vogel, J. Robert Rubin and Leopold Friedman.

Negotiating for Year

Pact doesn't interfere with the individual operations of the parties. Thus Metro is free to sell a property to another network and MBS is free to buy shows from other pic studios.

Deal has been in the works for well over a year. It has already been okayed by the boards of Mutual and Metro. On Monday (17) it was unwrapped for the Mutual AF.

(Continued on page 48)

(Continued on page 48)

Parent RCA Poses Difficulties For NBC on 'Operations Tandem'

Duff Stuff

Washington, Sept. 18. Pennsylvania's Sen. James "Big Red" Duff had the \$64 question tossed at him Sunday night (16) when he appeared here on the CBS television show "The Big Question."

At the conclusion of the program, Duff was told a caller was waiting on the telephone, apparently to congratulate him. The Senator hurried to the phone, said "hello" and got this from an unknown at the other end of the wire:

"Who is your barber? That's the best looking crew haircut I've seen in a long time."

RCA has been finding in recent weeks that its parent company, Radio Corp. of America, isn't the easiest client to live with. In fact, RCA, along with Chesterfield, have been throwing some curves at the web which threatened to burl a sponsorship strikeout on the network's prize "Operation Tandem" baby.

"Tandem" is set to reprise its five-nights-a-week sponsor participation setup with the return of the "Big Show" on Sept. 30 with RCA, Chesterfield and Whitehall committed as clients. But RCA now appears torn between several of its sponsorship entries riding the NBC airwaves, including the Phil Harris-Alice Faye stanza and the Meredith Wilson musical show.

Apparently RCA doesn't want to spill over into too many programming ventures on the network, and at the moment looks more favorably on the Phil Harris situation comedy, rather than "Tandem," which includes a half-hour pickup of "Big Show," preceding Harris on the Sunday schedule.

Chesterfield, which several weeks ago threatened to throw a wrench into the "Tandem" plans by insisting that the network substitute a new Dean Martin and Jerry Lewis radio show for the Boston Pops Orchestra, is now talking about an eventual exclusivity on the Martin & Lewis show, divorced from "Tandem," if the stanza clicks. As with Bing Crosby, Bob Hope and Arthur Godfrey, Chesterfield is anxious to corral the comedy team for merchandising and other values, without sharing the team with other clients.

Only Whitehall among the three "Tandem" participating sponsors, appears happy with the setup. Indications yesterday, however, were that Chesterfield and Whitehall would ride with RCA exiting.

NBC's New Gold On Old Gold Amateurs

Baltimore, Sept. 18.

Unusual situation of a network turning over one of its major TV properties to a competing web outlet is shaping up here. It involves the Old Gold-sponsored "Original Amateur Hour," heard Tuesday nights at 10 to 11 on NBC-TV and carried by the NBC affiliate here, WBAL-TV.

However, WBAL has served notice that it was dropping the program. Station, which does considerable educational programming, for which it has been widely known, maintains that, to fulfill its "programming on a local level" obligation to the FCC, it is compelled to recapture two and a half hours currently allotted to network pickups.

NBC negotiated unsuccessfully with the CBS outlet, WMAR-TV, to take over "Amateur Hour," but the latter station was already committed for the time. Currently a deal is in the works for WAAM, the ABC affiliate, to inherit the show. However, the station is asking for an approximate 50% hike over its regular rate and that's what's presently snagging the switchover.

JACK WARWICK EXITS WARWICK & LEGLER

Jack Warwick, vice-president and director of Warwick & Legler agency, and brother of H. Paul Warwick agency prez, is resigning effective Oct. 1. He plans to open his own agency. Taking Warwick's place on the directorate will be Irving J. Paulus treasurer and secy.

Warwick has been associated with the agency for the past 20 years. He was primarily concerned with the Equitable Life Insurance account. However, none of the W&L business is shifting.

NBC 25th Anniversary

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of

VARIETY

Publication Date:
September 26

CBS Pacts 3 New Sponsors for Sat. Day Sellout; Cannon In for 500G

Talk about radio's big commercial comeback paid off this week for CBS. Web pacted three new sponsors for Saturday daytime shows... including a \$500,000 time and talent bonanza. That gives it a complete Saturday sellout from 11 a.m. to 5:30 p.m. CBS also wrapped up renewal deals with nine different bankrollers for a total of 12 shows. Influx of new business proves, according to CBS sales veep John J. Karol, that sponsors are convinced that network radio "still gives them more value per dollar in terms of circulation and audience delivered than any other medium."

Lineup of new bankrollers was highlighted by the inclusion of Cannon Towels, making its radio network debut. Outfit, which has participated previously in several television shows, signed for "Give and Take," the John Reed King audience participation series, which was dropped several weeks ago by Toni. That's the \$500,000 account. Show will be aired Saturdays from 11:30 a.m. to noon under Cannon sponsorship, starting Oct. 6. Toni, meanwhile, picked up the tab on "Grand Central Station," yet radio dramatic series, which was dropped recently by Pittsburgh. "Station" goes into the 1 to 1:30 p.m. slot.

Third new bankroller is Carter Products, which signed for a new dramatic series, titled "City Hospital." Program is to be aired Saturdays from 1:30 to 2 p.m., also starting Oct. 6. Latter show will directly precede the CBS "Football Roundup," three-hour coverage of the top football games throughout the country, which is to be sponsored this year by General Electric.

Renewals line up as follows: American Home Products for "Romance of Helen Trent" and "Our Gal Sunday"; General Foods for "Wendy Warren and the News"; Miles Labs for "Hilltop House" and "Curt Massey Time"; Automatic for "Suspense"; Lever Bros. for a quarter-hour segment of Arthur Godfrey's morning strip; Camel for the Bob Hawk and Vaughn Monroe shows; Electric Cos. for "Meet Corliss Archer"; Chesterfield for the Bing Crosby show, and Coca-Cola for the Edgar Bergen-Charlie McCarthy series.

Bill Stern's 500G 3-Year NBC Pact

Bill Stern, NBC sports director, has negotiated a new three-year deal with the network, although the present one doesn't expire until next March. Under the new pact, Stern will forsake his administrative functions to devote his time exclusively to broadcasting and telecasting.

New contract gives Stern a minimum guarantee of \$500,000 over the three-year span. That amount has approximated his total gross under the old agreement, but under the new terms it permits Stern an opportunity to shoot for higher than the minimum stakes.

Stern will do some of the Westinghouse-sponsored grid games under the NCAA formula. Whether or not he gets the Rose Bowl assignment under the Gillette NBC exclusivity is still problematical.

Samuel Kaufman

(Producer of the "Silver Jubilee on NBC" Series) reviews the fun and problems that go into

Bringing Them Back Alive

* byline feature in the

NBC SILVER JUBILEE SPECIAL EDITION

of

VARIETY

Radio Premieres

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 19-29):

Sept. 21

Mr. District Attorney. Drama. ABC, 9:30-10 p.m. Bristol-Myers, through Young & Rubicam.

Sept. 23

Greatest Story Ever Told. Drama. ABC, 5:30-6 p.m. Goodyear, via Y&R.

American Forum of the Air. Panel. NBC, 2:30-3 p.m. American Trucking, via Blow.

Sept. 24

Break the Bank. Quiz. ABC, Monday-thru-Friday, 11:30-a.m.-12 noon. Participating.

Sept. 28

Osie and Harriet. Situation Comedy. ABC, 9:30-10 p.m. H.J. Heinz, via Maxon.

Grandland Rice Show. Sports. CBS, 8-8:15 p.m. Sylvania, via Cecil & Presbrey.

East-Originating Shows Won't Get TV Coast Repeats

NBC-TV's "Colgate Comedy Hour" and "All Star Revue" may wind up on the air in Hollywood at 5 p.m., even though they're not seen in N.Y. until 8 p.m. While the web plans to compensate for the three-hour time lag between the two coasts on some of its N.Y.-originated programs by kinescoping them when they reach Hollywood and then playing back the kines three hours later, shows originating in Hollywood for the network will be aired there at the time they are produced.

According to NBC execs, they're simply following the radio pattern. Most of the top shows emanating from N.Y. they pointed out, are taped off the air for a "Coast repeat" playback in Hollywood three hours later. Big programs which come from the Coast, however, are aired there simultaneously with their live staging. California audiences, NBC toppers said, are already accustomed to listening to such shows at those early-evening times and so should have little trouble in acquiring the early-evening viewing habit for TV.

Possible exception to the rule. (Continued on page 47)

Television Premieres

(Sept. 19-29)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Sept. 19-29):

Sept. 19

Kate Smith Evening Hour. Variety. NBC, 8-9 p.m. Participating.

Arthur Murray Party. Variety. ABC, 9-9:30 p.m. Arthur Murray, via Ruthrauff & Ryan.

Sept. 20

Alan Young Show. Comedy. CBS, 9-9:30 p.m. Esso, via Farischak & Pratt; Kroger, via Ralph H. Jones.

Sept. 21

Versatile Varieties. Variety. ABC, 9:30-10 p.m. Bonafide Mills, via Gibraltar.

Sept. 22

One Man's Family. Drama. NBC, 7:30-8 p.m. Manhattan Soap, via Scheideler, Beck & Warner.

Ed Wynn Show. (All Star Revue). Comedy. NBC, 8-9 p.m. Participating.

Sept. 23

Ezio Pinza-Milton Berle Show. (Colgate Comedy Hour). Variety. NBC, 8-9 p.m. Colgate, through Sherman & Marquette, Ted Bates.

Sept. 24

Love of Life. Soap opera. CBS, Monday-thru-Friday, 12:15-12:30 p.m. American Home Products, via Blow.

Amazing Mr. Malone. Whodunit. ABC, 8-8:30 p.m. Sieberling Rubber, via Meldrum & Feinstein.

Sept. 27

Gruen Theatre. Drama. ABC, 9:30-10 p.m. Gruen, via McCann-Erickson.

Sept. 29

NCAA Football. NBC, 2-4:30 p.m. Westinghouse, through Ketchum, McLeod & Grove.

Jack Carson Show. (All Star Revue). Comedy. NBC, 8-9 p.m. Participating.



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Denver as a 'TV Ghost City' Has Its Good & Bad Points to Easterner

By JACK LEVY

Denver, Sept. 18.

The strange paradox of having the east-west microwave relay program across the heart of this state and yet being without television strikes the easterner visiting Denver. The familiar TV antenna which has become a fixture on almost every roof in most large cities is absent here. There are no TV ads in the newspapers and no TV logs on the program pages. What mention one finds about TV has to do with its eventual arrival, whether via theatre or stations.

It's quite certain that the first TV programs on a large scale will come to Colorado through the theatre, since it will probably be another 18 months before the first station will be ready to broadcast—at least in Denver where hearings will be necessary to determine who gets the available channels. Now that the microwave is in operation there's every incentive to bring in outstanding network programs and that is what John Wolfberg, who operates the Broadway, is planning to do.

Wolfberg hopes to show the World Series this fall, if arrangements can be worked out. He has received assurance that the network signal can be relayed to the theatre from the Mountain States Telephone & Telegraph building downtown, where the microwave relay station is located. However, if the Series cannot be shown, Wolfberg will bring other network programs to the Broadway. Other theatres will doubtless follow.

Being without television has its advantages as well as disadvantages. Problems of competition for audience do not exist as yet for theatre and radio station operators. Motion picture grosses haven't experienced the decline of those in TV areas. Radio station time sales have suffered no TV impact.

For the viewing public, absence of TV means color should have an easier time since there's no incompatibility problem. KLZ, the CBS affiliate in Denver, has told the (Continued on page 47)

New Claims Bring Stay in Atlanta WSB-TV Switch

Washington, Sept. 18.

To consider new charges raised in connection with the sale of WSB-TV in Atlanta, Atlanta Newspapers, Inc., the Federal Communications Commission last week issued a further stay of its order approving the transfer of the station to a group known as Broadcasting, Inc. The new stay extends until Sept. 21 a previous stay granted Aug. 29.

Sale of the station, resulting from the merger of the Atlanta Constitution and Atlanta Journal and their radio and TV properties, is being contested by the Georgia Tech station, WGST, in Atlanta, and E. D. Rivers, Jr., both applicants for TV in Atlanta.

New charges made by Rivers are based on the failure of a stockholder in ANI to report his interest in Broadcasting, Inc. The amount of the stock involved is not at issue, says Rivers, but "the importance lies in the fact that there was not a complete disclosure of stock ownership."

Rivers also berates ANI for "procrastination" and "subterfuge" (Continued on page 47)

Sarnoff's N.Y.-D.C. Test of RCA Color

Brig. Gen. David Sarnoff, RCA board chairman, goes to Washington tomorrow (Thurs.) to witness the first transmission of RCA-NBC's current series of color programs from N.Y. to D.C. Pictures are to be sent via closed-circuit microwave relay, and Sarnoff wants to judge the quality of reception on the long-distance hop.

It's expected that, if the N.Y. to D.C. tests prove successful, RCA will install a number of color receivers in Washington and invite the public in to watch the shows, starting Oct. 3. That would mean that members of Congress, as well as of the FCC, would probably also be invited as a lead-in to RCA's anticipated filing for new hearings to obtain a commercial okay on its system. Coincidentally, in N.Y., the public would be invited to these color field tests.

While it's possible that RCA-NBC might inaugurate a new series of afternoon programs for the N.Y. to D.C. field-testing, it's believed they will go along with the 10 to 10:30 a.m. period they've been utilizing in N.Y. for the last two weeks.

Elaine Carrington observes that

After 20 Years—

Still Friends

a never barometer on the durability of the medium

• • • •

one of the many editorial features

in the

NBC SILVER JUBILEE SPECIAL EDITION

of

VARIETY

Out Next Week

CHI LAMENTS TV 'ORPHAN STATUS'

ANA Agenda Skirts Radio

Although the Assn. of National Advertisers' recent dossier on "Television's Impact on Radio Listening" isn't on the agenda, it's expected to provoke some discussion at the ANA's annual meeting in N. Y. next week (24-26).

Radiolites, looking over the agenda, expressed surprise that the important subject of media, which is in great flux today, wasn't given a bigger allotment of time and radio wasn't given direct representation through a speaker. However, all media are invited to some sessions. Life publisher, Andrew Helsell, will discuss "Is Reading Obsolete?" and Sam Thurm, Young & Rubicam media research director, will go into "What's Ahead in Media?" Marion Harper, Jr., McCann-Erickson prez, will discuss the implications of growing ad expenditures and the multiplicity of messages hitting public.

Horace M. Schwerin, head of Schwerin Research Corp., is scheduled for a talk. ABC network is furnishing acts for the annual dinner Tuesday (25) with Peter Donald as emcee. CBS correspondent Dick Hottel is being flown in from Germany to report on Russian thinking. A good part of the agenda will mull the effect of the cold war on the economy and the role of advertising in the anti-Communist drive.

Networks Rally Around BAB To Combat Pressure From Advertisers

All the networks and all their owned-and-operated stations have joined Broadcast Advertising Bureau, central organization for promoting AM. In effect, the move is the industry's retort to the recent blast at radio rates by the Assn. of National Advertisers.

Inking of the chains is highly significant, since it almost doubles BAB's war chest and gives it industrial status greater than its previous status as an adjunct of the National Assn. of Broadcasters. BAB has been independent of NAB since latter became the National Assn. of Radio and Television Broadcasters last spring, although most NARTB members have been exercising their option of allotting 30% of their dues to BAB.

Charles Caley, BAB finance committee chairman and viceeep. of WMBL, Peoria, announced that the combined dues of the four webs and their o-and-e stations will comprise a network contribution of about \$172,000 annually. Since BAB had been operating on about \$250,000 a year, the new money will give it over \$400,000 a year prorated over the remainder of 1951.

With the added coin from the chains, Caley said, "We can operate in 1952 on a budget of over \$500,000 which is the goal originally set for us for BAB operations in its first stages. With the increasing support of individual stations being received, the originally projected million-dollar budget can be at-

(Continued on page 49)

Y&R Ups Levy, Miller, Erickson

Everard W. Meade, viceeep. and director of AM-TV for Young & Rubicam, today (Tues.) announced promotion of David Miller, David Levy, and Rodney W. Erickson, to wrap up the department's reorganization.

Miller was named director of operations and will continue as vice-president-general counsel to the agency. Levy, also a viceeep., was appointed executive assistant to Meade. Erickson becomes manager of contract service, a newly created unit.

Miller's new responsibility is business and production budget control of radio and TV operations, and also to coordinate the internal functioning of the department. Erickson will act as liaison between AM and TV departments and the account execs and supervisors for the various bankrollers. Levy's new duties will include special operational and planning assignments.

Other major changes recently made at Y&R include the naming of Nat Wolff as v.p. over AM-TV production, appointment of George H. Gribbin as v.p. over TV commercial department, and William J. Colihan, Jr., as manager of the commercial department.

H. V. Kaltenborn
in a piece entitled
'Radio's Wandering Voice'
recalls more radio pioneering
• • •
an interesting editorial feature
in the
NBC SILVER JUBILEE SPECIAL EDITION

VARIETY
Out Next Week

AM 'Sold Out' By Panicky Nets, Detroit Charges

Detroit, Sept. 18.

In off-floor discussions, delegates to the Eighth District two-day meeting of the National Assn. of Radio & TV Broadcasters wailed that AM is being "sold out" by networks whose panicky rate cuts are prompted by the Assn. of National Advertisers' manipulations of audience polls. Broadcasters said that New York net heads are talking "crazy—completely insane" when they intuited radio is dead and charged they "don't know beans" about hinterland conditions where radio's power is undiminished.

John E. Fitzer, WKCO, Kalamazoo, said leadership in radio definitely has passed from the nets to the independents and quoted income figures to prove the point. NARTB chief Harold Fellows paid tribute to Detroit's \$1,000,000 cooperative "sell radio" campaign, based on the slogan, "Wherever you go—there's radio." This is being plugged by all stations and via newspapers and streetcar ads. Fellows said a similar campaign should be launched throughout the entire country.

Only 60 delegates attended the meeting. There were some floor gripes about poor advance planning and publicity for the meeting. One station represented—WJR—out of sympathy for the small showing sent over six delegates to fill the empty spaces. Some speakers talked to a half-empty house.

Wildroot's MBS Buy

Wildroot has expanded its use of MBS, picking up the tab for "The Shadow." The Sunday 5 p.m. veteran whodunit will be bankrolled on the full web for 52 weeks, starting Oct. 7.

Sponsor already has a five-minute sports summary after the "Game of the Day" on Sundays.

'KISS-OFF' RILES NO. 2 MARKET

By FARRELL DAVISSEN

Chicago, Sept. 18.

Except for a few solidly entrenched shows still flying the Windy City banner, about the only new noise expected from the Chi television front this season is the shrill whistling in the dark by the local top brass. Specifies to the contrary, they will insist there's a significant role to be played by the home town's contributions to the network TV sweepstakes.

But the evidence continues to mount that the webs in their dickering with the big spenders, have practically completely closed off Chicago as source of additional shows. Not only is this No. 2 market, with its concentration of major ad spurring industries and a galaxy of important agencies, getting the runaround on new shows from Gotham's island-bound net toppers, but it has suffered losses from the previous season's roster.

The situation has given rise to considerable unofficial yet nonetheless obvious grumbling among the ranks at the web stations here, particularly at NBC. The "orphan child" status with its attendant feelings of insecurity extends not only to the personnel directly effected by loss of shows, but also to those connected with currently active productions. The "who's next" wonderment is prevalent.

What rankles is the feeling that the present Manhattan-Hollywood orientation of the powers-that-be has resulted in maneuvers which place Windy City product at a disadvantage on the sales counter. The thought abounds that if Chi shows were offered for sale on their merit, with company-side enthusiasm and without unnecessary obstacles, there would be sufficient bankroller interest to assure the town of a significant lineup of shows.

Deplore Garroway Demise
The "Garroway at Large" display is cited as a case in point. Now that Miles Laboratories has definitely decided against buying it, hopes are all but dead for the revival of this showpiece of the Chicago video technique. Its demise has become something of a symbol of what rightly or wrongly is felt to be New York's cavalier attitude toward Windy City offerings.

And the wakes are numerous with an "if" figuring prominently in the obsequies. "If" the Garroway show hadn't been bumped out

(Continued on page 48)

AM Originations Get a Chi Hypo

Chicago, Sept. 18.

Ironically with Windy City television origination on the down beat, network radio production is getting a boost. This time it's the ABC plant here that's unfurling the midwest banner with auditions underway for a daily soaper and plans taking form for a weekly evening dramatic-adventure series.

Chi ABC program chief Dick Woolen is putting the finishing touches on the revival of "Mary Marlin." John Gibbs' package which bows Monday (24) as the leadoff strip in the web's 2:30 to 3:30 (CST) afternoon soaper block.

"Marlin" made its original debut under Chi auspices back in the '30s when the Windy City had a corner on practically all the afternoon weepers. Casting for the re-appearance of "Marlin" is expected to pose no problem since the bulk of the thespers identified with Chi serials of yesteryear, when upwards of a dozen shows were anchored here, are still on the local scene.

Also being rounded into shape is the half-hour nighttime show which is slated to preempt from here Oct. 1 in the 7 to 7:30 slot.

High Tab for Time, Pre-Emptying Shows Poses Problem for Politicos Using TV in National Campaign.

Radio-Television (and particularly **RCA's**) **Historian**

Orrin E. Dunlap, Jr.
See an interesting article entitled

Golden Threads Among the Silver

on editorial feature in the forthcoming

NBC SILVER JUBILEE SPECIAL EDITION

VARIETY
Out Next Week

Political pressure for air time during the 1952 Presidential campaign looms as television's hottest potato since it first achieved commercial success.

While both politicos and TV industry leaders have hailed video as the most potent political propaganda medium ever devised, the cost of candidates of pre-empting time on the major networks, which the webs insist must be done, may dash party hopes for utilizing TV in next year's elections. Rumblings are already being heard in Washington, as a result, about a possible Congressional investigation of TV, on the grounds that it's being diverted in its public service duty. Very fact that their probable exclusion from TV is hitting the politicians where it hurts the most is adding fuel to their fire.

National parties got a foretaste of the trouble that lies ahead of them in trying to set up TV time for their campaigns next year in the difficulties found by candidates in the upcoming New York city municipal elections. Barkers of Rudolph Hallie, former Kefauver crime committee counsel and now Liberal party candidate for presidency of the city council, attempted to buy time on local TV stations but found virtually none available. They were forced finally to take time on a station they didn't want and, as the segments they got are opposite some of TV's top-rated commercial shows, they aren't too certain they'll get much of an audience.

It's expected, of course, that the networks will attempt to clear time themselves next summer for the Democratic and Republican national conventions, since the viewers

(Continued on page 48)

CBS-TV Has First Crack at N.Y.-L.A. Micro Sept. 29

Through the simple process of grabbing off the 7 to 8 p.m. Saturday time period for coast-to-coast telecasting under the newly promulgated American Telephone & Telegraph cable allocations, CBS is in the position of jumping the gun on the other webs in teeing off the first commercial east-to-west micro-relay programming Sept. 29 (first west-to-east commercial show, on the following day (30), will be Eddie Cantor's "Colgate Comedy Hour" stanza on NBC-TV.

Whether or not CBS will avail itself of the opportunity of getting in there first however hasn't been determined. The CBS 7 to 8 Saturday roster includes the Listener-sponsored Sammyn Kaye show and Sylvana's "Beat the Clock" quizzer. Regardless of the CBS decision, the big east-to-west TV guns will be let loose Sept. 29 by NBC, when the full three-hour 8 to 11 parlay of "All Star Revue," "Show of Shows" and "Hit Parade" will be sent to the Coast.

The N. Y.-to-L.A. micro relay actually becomes available on Friday, Sept. 28, but the plans of the four webs for a joint east-to-west teeoff hit a snag through inability to land sponsors.

B&W Launch CBS West-East
Hollywood, Sept. 18.

First CBS TV shows to go east from the Coast will be the Burns and Allen and Alan Young programs. Late October or early November bows are planned.

Carnation, which sponsors Burns and Allen and Esso, which bank rolls the Young show, have already ordered the microwave relay for the programs.

KNORR BACK ON BERLE PROGRAM AFTER HASSLE

Arthur Knorr is back as producer-director of the Milton Berle Texaco Star Theatre (NHC) this season, but only after he had threatened to quit in a billing tangle. The Kudner agency recently took on Hank Ladd, vet performer, as a TV producer-director and had announced that Ladd's first chores would be on the Berle show.

Knorr has been with the Berle vaudeo ever since it started, working on production, and it's believed that Berle stepped in to straighten out the hassle when Knorr threatened to quit. Ladd is expected to have a supervisory function on the show, in which event he would work closely with Knorr.

LEVER BACK TO DAYTIME AM WITH 'JOURNEY' BUY

Lever Bros., in its first daytime radio purchase in some years, has bought "Jungle Journey" on ABC in the 11 a.m. slot. Sponsor is also understood to be mulling another soap opera strip in ABC's new 3:30-4:30 p.m. serial-block. Agency is N. W. Ayer. ABC is now SRO 8:35 a.m. to 12:30 p.m.

Soup outfit will use "Journey" to plug its Surf detergent. It hasn't bought any daytime radio since it took over the 10:15 a.m. strip of Arthur Godfrey on CBS some years back. Bankroller also has "Aunt Jenny" on CBS at 12:15 p.m. "Journey" kicks off Oct. 1.

Y&R Ups Levy, Miller, Erickson

Everard W. Meade, viceeep. and director of AM-TV for Young & Rubicam, today (Tues.) announced promotion of David Miller, David Levy, and Rodney W. Erickson, to wrap up the department's reorganization.

Miller was named director of operations and will continue as vice-president-general counsel to the agency. Levy, also a viceeep., was appointed executive assistant to Meade. Erickson becomes manager of contract service, a newly created unit.

Miller's new responsibility is business and production budget control of radio and TV operations, and also to coordinate the internal functioning of the department. Erickson will act as liaison between AM and TV departments and the account execs and supervisors for the various bankrollers. Levy's new duties will include special operational and planning assignments.

Other major changes recently made at Y&R include the naming of Nat Wolff as v.p. over AM-TV production, appointment of George H. Gribbin as v.p. over TV commercial department, and William J. Colihan, Jr., as manager of the commercial department.

Fear 'Concentration of Control' As FCC Orders Sifting of WMIE Sale

Washington, Sept. 18.

Radio station WMIE in Miami, Fla., which only recently got its license cleared by the Federal Communications Commission over protests of the Senate Crime Committee, ran into a snag last week in its deal to unload the station, at a heavy loss, to ex-Gov. E. D. Rivers of Georgia. Because Rivers, his son and brother already control among them seven AM stations, the Commission decided to hold hearings next month to determine whether acquisition of WMIE, along with two other outlets they desire to purchase, would result in "undue concentration of control."

The Commission action upsets plans of Arthur B. McBride and Daniel Sherby, Cleveland taxicab owners, to call it quits on WMIE just as soon as its license status would permit disposal of the station. Granting of a license to the owners had been held up for three years because of questions regarding the qualifications of McBride, whose past connections with Continental Press Service, racing news syndicate, precipitated protests to the FCC by former Crime Committee chairman Estes Kefauver (D-Tenn.).

McBride and Sherby recently told the Commission the station has been losing money because of McBride's identification with it and that it could not hold out long against attacks by Miami newspapers and radio stations, particularly those owned by former Gov. James M. Cox of Ohio. Although they have invested approximately \$375,000 in the station, they are selling to Rivers for approximately

(Continued on page 49)

No News-Slanting Sez Mrs. Richards

Washington, Sept. 18.

The widow of G. A. Richards assured the FCC today (Tues.) there "will be no news-slanting" on the stations WJR, Detroit; WGAR, Cleveland, and KMPK, L. A., she inherited from her husband.

Replying to a request by FCC for clarification of the program policy included in her application to have the stations transferred to the estate, Mrs. Frances S. Richards said, "There will not be in the future any policies or any instructions or directives to present news broadcasts in a manner designed to give a biased or a one-sided presentation."

Mrs. Richards also assured the FCC that there will be no attempt to broadcast false news concerning particular issues or persons to broadcast editorials of daily newspapers as news items, to discriminate in news and other broadcasts in favor of any political causes, or to promote or further any private political, social or economic views and interests of any officer of the station."

She said that since she filed her application for transfer last June, such policies have been in effect and will continue in effect. The staffs of stations she added, are under instructions, "that they must strictly adhere both to the spirit and letter" of policies requiring fair treatment of news.

Ex-'Dr. I.Q.' Now Minister, Returns to Tex Airlines

Fort Worth, Sept. 18.

The Rev. James Wesley McCleary, known as Jimmy McCleary, the former Dr. I. Q., who gave up his radio career to become an Episcopal minister, has returned to the air in a 15-minute program to be aired each Sunday over 19 stations of the Texas State Network. He is now rector of a church at Irving, Tex.

McCleary will present a commentary on philosophy in the news. His first airing will be titled "What Is Peace?" His material will be culled from the San Francisco Peace Treaty meetings.

Program has been set for a 52-week period and will be under the sponsorship of the Red Arrow Laboratories and will originate at WRR, Dallas.

D.C.'s Set Sale Dip

Washington, Sept. 18.

Despite relaxation of down payment requirements, sales of TV sets here in August were the lowest of any month in more than two years.

Month's sales totaled 3,025, bringing the number of sets in the metropolitan area to 278,000.

B'casters Huddle On Baseball Coin

Washington, Sept. 18.

Efforts of the broadcasting industry to get more baseball on the air advanced a step last week when Harold E. Fellows, proxy of the National Assn. of Radio and TV Broadcasters appointed a committee to negotiate with major and minor league heads. The committee, composed of 12 members, is scheduled to hold its first meeting tomorrow (19) at the Drake Hotel in Chicago to plan its course of action.

Fellows told an NARTB district meeting last month in Roanoke, Va., that baseball is a source of revenue to about 1,400 radio and TV stations and that the association is endeavoring to work out a plan with organized baseball which will continue the broadcasts.

Following its Chicago meeting, the committee will hold conferences with baseball representatives. Invitations to meet with NARTB have already been accepted by Will Harridge and Ford Frick, presidents of the American and National leagues, respectively, and George M. Trautman, proxy of the minor leagues.

NARTB is planning to testify when hearings are resumed following the World Series, before a House monopoly committee on a bill introduced by Rep. Syd Herlong (D-Fla.) to exempt baseball and other organized sports from the anti-trust laws. Passage of the bill, although directed primarily at practices involving hiring of players, could result in further limitation of baseball broadcasts.

The NARTB baseball committee is composed of six members from radio and six from television. Radio members are Merrill Lindsay of WSOY in Decatur, Ill.; chairman, Paul Jonas of Mutual network; R. Sanford Guyer of WBTM in Danville, Va.; Hugh Boice of WEMP in Milwaukee; Harry McTigue of WINN in Louisville, and William B. McGrath of WHDH in Boston.

Television members are James C. Hanrahan of WEWS in Cleveland, chairman; Carleton B. Smith of NBC; Leslie C. Johnson of WBBF-TV in Rock Island, Ill.; Clair R. McCullough of WGAL-TV in Lancaster, Pa.; Lee B. Wallis of the Fort Industry stations; and Otto Brandt of KING-TV in Seattle.

Unit Within Unit Setup On Kate Smith NBC Show With Dramatic Inserts

An innovation in video programming, providing for what amounts to a production unit "within a production unit," has been set up by NBC in connection with the Kate Smith nighttime TV show, which premieres tonight (Wed.). New program will contain a dramatic insert, being produced by Al McCleery, who conceived the web's "Cameo Theatre." Both the Cameo technique and more orthodox method of presentation will be used by McCleery.

While the Kate Smith show producer will emanate from the Center Theatre, N.Y., the McCleery dramatic portion will be piped-in from a studio in Radio City. Top film-stage-radio-TV names are being lined for the drama vignettes.

Philadelphia—Merrill L. Carroll has been named to the sales staff of WCAU. He was formerly with the advertising staff of the Sunpapers, in Baltimore, and before that was sales manager of WBMG, and with WWIN, both in Baltimore.



3 BEAUS and the PEEP

VOCAL GROUP
Stokely-Van Camp's "LITTLE SHOW" with John Conte on WNBT and NETWORK Tuesdays and Thursdays, 7:30 P.M. D.E.T.
MC: JIMMY RICH
Dir.: JOHN GIBBS AGENCY
New York, N.Y.

New Blast at Nets For Spot Inroads

Boston, Sept. 18.

Hard-hitting attack on "network inroads" into the national spot biz of web affiliates and indie stations was delivered last week by Murray Grabhorn, National Assn. of Radio-Television Station Representatives exec at the Radio Execs Club here.

Grabhorn lashed out at plans such as NBC's "Tandem" and ABC's "Pyramid." NBC's now-participation "Chimes" plan, web participation programs, cut-in announcements without compensation to stations and webs sending airers to outlets via tape recording. These, he said, are all cutting into the stations' national spot revenue. He reiterated the point that stations get 70% of the national spot dollar "but only 30% of the network radio dollar."

NARTB managing director said that indie stations have as much a stake as affiliated stations in fighting web excursions into the national spot field, and perhaps more. The reason, Grabhorn stated, is that while affiliates get some coin from network shows, indies rely solely on local and national spot biz.

"Network infiltration" into the national spot field threatens all stations' investments. "It is inconceivable that one, two, three or four units should be able to control the destinies of two thousand—and in that control, operate in a manner which could detrimentally influence the future of the entire industry," Grabhorn declared.

Affiliates Committee, headed by Paul Morency of WTIC, Hartford, was praised by Grabhorn for its efforts towards a better relationship between chains and their outlets.

Jenkins to WONS

Hartford, Sept. 18.

Disk jockey Bill Jenkins returns to the New England scene, joining WONS here after midwest hitch at Chi indie WCFL. Jenkins is back with his ex-WCFL boss Frank McGivern, who recently came to WONS on special executive assignment.

Spinner takes over a hefty morning spread on WONS, filling the 6:30 to 9:30 berth across-the-board.

Trendex TV Ratings

CBS-TV jumped back to the top of the battle for ratings in the weekend competition with NBC-TV this week, according to Trendex in a special 20-city network check. Last week's figures, which gave NBC the upper hand, were compiled in seven cities by American Research Bureau.

According to Trendex, Ed Sullivan's "Toast of the Town" (CBS) scored Sunday night (16) with a 26.9, as compared with the 22.2 for NBC's "Colgate Comedy Hour," which starred Spike Jones. On Saturday night, CBS' "Ken Murray Show" grabbed off a 22.1 to top NBC's "All Star Revue" (Olson & Johnson starred), which had a 16.1.

NBC's \$5,000,000 Biz Coup

NBC, in one day, wrapped up yesterday (Tues.) radio billings of \$5,000,000 on an annual basis.

Web pulled over two Colgate shows from Columbia, the half-hour "Strike It Rich" audience participation which goes cross-the-board at 11 a.m. and the "King's Row" daytime serial which will go at 11:30 a.m.

Roy Rogers, who'll also do TV for the web, has been bought by General Foods. He'll go into a Friday evening slot starting Oct. 5. In addition, web has signed Philip Morris to back Eddie Cantor, who takes the 9:30 p.m. period on Sunday, effective Oct. 14, see separate story.

These program sales, plus finalization of Chesterfield and Whitehall participation in the chain's "Operation Tandem," bring the gross radio billings inked in the short span to \$5,000,000.

French Brass Turns Out as Paris Gets First Taste of CBS Tint TV System

Paris, Sept. 18.

Following a special press show, French government and entertainment personalities were given their first taste last week (13) at the restaurant Les Ambassadeurs of the CBS color TV system.

The stage was used as such, with both the CBS color camera and a French black and white camera. There were three CBS color TV sets on each side of the room and two black and white 819-line definition French sets at the back of the room, so reception could be compared easily. Show was attended by Dr. Peter C. Goldmark, inventor of the system, and CBS rep Dave Shoemaker. French personalities included Robert Buron, minister for Information; Pierre Pfämlin, minister for Commerce, and Joseph Laniel, minister for Posts and Telegraphs.

Show, directed by John Martin (American), and Gilles Margaritis (French), was emceed by Jacqueline Joubert, Miss French. It included Albert Fratellini, the last of the three brothers; Lyane Dayde, Paris ballerina; Eveline Dorat, singer; Walton and his puppets, and magician Benito. It ran 30 minutes.

Before the show, speeches were made by Dr. Goldmark, Vladimir Porche, head of French TV and radio, and Minister Buron.

The gist of the speeches was that the French are currently well advanced in color research, but that they want to see and try all.

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Maizlish Buys ILGWU's FM'er

Hollywood, Sept. 18.

FM without AM is not practical from a financial standpoint, it was decided by the International Ladies Garment Workers Union, after several losing years. So KFMV was sold last week to Harry Maizlish, prez of KFWB. Union ran into trouble with the FCC in acquiring the AM'er KWKW in Burbank and the station was ordered off the air.

Operation of both Burbank and Hollywood stations could have been profitable, the union believed, but FM needed AM to ride it out. While sale price was not disclosed, it's understood Maizlish got station for a pittance and will make it an FM adjunct to KFWB.

Copa Show to WMGM

After Snarl With WJZ

Deal for ABC's N. Y. outlet, WJZ, to pick up an all-night show from the Copacabana, eastside nitey, has fallen through. Program will probably be aired over WMGM, Loew's-owned indie, instead.

After WJZ had dropped the "Symphony Sid" Torrin show (which has moved over to WINS, Crosley indie) from Birdland, West 52d Street bop spot, station's negotiations with the Copa hit a snafu. Snarl was reportedly due to the Copa's seeking a firm two-year contract, while WJZ wanted to give only a one-year guarantee.

WMGM has been looking for a late-night platter-chatter show for a few months, since the Jack Egan show from Hilton's restaurant went off the air. WJZ hasn't yet decided on a program for the opening.

Fuller Gets Sendoff On Coast Colgate Stint

Sam Fuller, executive producer on the Sunday night NBC-TV "Colgate Comedy Hour" series, who shoved off for the Coast immediate following last Sunday night's (16) stanza to prep the initial west-to-east micro relay starring Eddie Cantor, was tossed a farewell luncheon Friday (14) by his video associates at the network.

Fred Wile, No. 1 administrative aide to TV topper Sylvester Pat Weaver, also takes off for the Coast this week end.

TV HINTERLAND COMING OF AGE

Pearson & Allen Finally Lose Out In WBAL Fight as FCC Nixes Late Plea

Washington, Sept. 18.

Drew Pearson and Robert Allen's long fight to take over the facilities of the 50kw Hearst station, WBAL, in Baltimore, appeared to be definitely lost last week when the Federal Communications Commission refused to reconsider its decision denying their application by a vote of 3-2 (Commissioners Frieda Hennock and Robert Jones not participating), the agency reaffirmed its preference to an existing "excellent" operation to the promising but unproven proposals of Pearson and Allen.

Pearson and Allen's contention that the Commission failed to establish "a responsible commitment" by WBAL regarding its program plans, was found by the majority to be "without merit." Assurance that "the established and excellent service" of WBAL will be maintained was given; during the proceedings, the agency held and there was "no warrant" for any attempt to "delimit" the character of testimony offered on this score.

A further contention by Pearson and Allen that, even if their program proposals were not found to be better than WBAL's, they were entitled to the facilities under Commission policy favoring diversification of media of mass communications, was regarded by the majority as an effort to attach too much weight to the newspaper issue.

"In one case," the majority said, "ownership of other facilities for mass communication may tip the balance against an applicant; in another it may not prevail against other important considerations. The weight to be given it will be determined by the circumstances of a particular case."

FCC Chairman Wayne Cox and Commissioner Edward Webster, both of whom dissented from the decision of last June renewing WBAL's license, favored a rehearing on the case.

Pearson and Allen applied for the WBAL facilities as a result of the "Blue Book" policy report of 1947, defining station responsibilities in public service programming. This report cited WBAL, among other stations, for excessive commercialism.

Senator Is Sore at 'Shadow' Buy by the Army; Prefers Private Interests' Do It

Washington, Sept. 18.

Rather than have Uncle Sam sponsor radio mystery programs, such as "The Shadow," to stimulate Army enlistments, Sen. George D. Aiken (R., Vt.) would cancel the show to cut down expenses of the Armed Services. During Senate debate last week on the \$61,000,000 military budget bill, Aiken informed his colleagues that the Shadow, "by a flip of the wrist, becomes invisible. He hears all and sees all, and never exposes himself. He always rescues his girl friend from a horrible death at the last minute, and nabs the villain."

The Senator thought it would be better if the military agencies would "employ the Shadow himself." If that were done, he said, "we might dispense with a great many of the men we now have in the Armed Forces."

Aiken's enjoyment of "The Shadow" was "considerably alloyed" when he found that he "was helping to pay for it through taxation." He thought "there are probably private interests who would be willing to continue this program."

"The Shadow" was sponsored by the Army and Air Force for 13 weeks early this year over some 524 stations of the Mutual network. The program, one of five radio and TV shows used to aid recruiting, was placed through the Grant Advertising Co., Chicago. The contract cost the Government \$150,000.

A Veteran of the Kilocycle Wars
Carroll Carroll
books back to
When 8-G was in
Flower
• • •
an amusing byline piece in the
NBC Silver Jubilee
Special Edition
of
VARIETY
Out Next Week

Ban Open Hearing On Hennock Status

Washington, Sept. 18.

The Senate Judiciary Committee adopted an unusual procedure yesterday (Mon.) of scheduling a closed hearing for Thursday, Sept. 27 on the nomination of FCC Commissioner Frieda Hennock as a federal judge for the southern district of New York. An open subcommittee hearing on the nomination was to be held last night but was cancelled for lack of a quorum.

In view of protests filed against the nomination by the New York City Bar Assn. and American Bar Assn., it is expected that representatives of these organizations will testify. New York State Bar Assn. and New York County Bar Assn. have also requested permission to appear.

Spokesmen for various women's organizations are expected to appear in support of the nomination.

LOTS GRIDCASTING ON HUB RADIO, TV AGENDA

Boston, Sept. 18.

New England football fans will have plenty of opportunity to follow fortunes of their favorite professional and college football teams this season with WNAC and WNAC-TV announcing a heavy schedule of coverage.

WNAC-TV will carry the complete 10-game sched of the champ Cleveland Browns, starting Sunday, Oct. 14, with Carling's Red Cap Ale and Atlantic Refining Co. picking up the tab. Miller's High Life Beer will bankroll the AM reporting over the Yankee Network, of 12 National League pro games kicking off with New York Giants-Pittsburgh Steelers clash at Pittsburgh, Monday, Oct. 1. Local college and Ivy League games will also be broadcast over the web with each Yankee station carrying a different game according to its location. Atlantic Refining is also paying the freight for the college games, which get underway Sept. 21 for a 13-game sched.

KWSL Changes Hands

New Orleans, Sept. 18.

Purchase of KWSL, Lake Charles La., from A. Stanford Dudley was announced Friday (14) by Jules J. Paglin and Stanley W. Ray, Jr., owners and operators of WKBK here. Sale is subject to approval by the FCC.

KWSL has third made in broadcast field by duo this year. In February they placed WBOK in operation and built the station into a very profitable property in seven months. Last month Paglin and Ray announced formation of a \$300,000 corporation for the purpose of filing for a TV channel in New Orleans as soon as the era, building better studios and thinking in long-range terms.

MEND FENCES FOR POST-FREEZE ERA

Television in the hinterlands is coming of age, according to network station relations execs who have recently completed treks around the country to give local outlet outlets the o.k.

Abuses by idle affiliates which previously riled webs and agencies have now been cleaned up for the most part, it's reported. At the same time, stations outside of the big production centers are going in more heavily for local programming. It's all due to the feeling that the freeze lifting is a lot nearer and local ops want to mend their fences before competition is increased with the addition of other channels in their markets.

What had angered chains and agency men were the practices of some hinterland outlets that clipped a minute or more from kinescope prints to make time for their own double and triple spots, shifting kines from bought-and-paid-for slots to less desirable positions on the slot, and similar chipping. However, the stations indulging in these practices have come to realize that if they continued, agencies and bookkeepers would find a way to police them. Then too outlets in one- and two-station markets understand that a competitive situation is not too far off in the future and spenders will remember who was highhanded with them.

Stations in some of the smaller cities have been getting \$400-\$500 for a Class A hour, a card rate which is near that of some key markets even though they existed solely on cable feeds and kines. Some of these operations never used more than one camera on a show—if they had a local show. Now they recognize that they have to do more and better local programming if they are to hold on to their audiences after the thaw.

They now know they need more equipment and, even more important, trained personnel. A large number of outlets are devoid of skilled, creative people. In many operations, young and aggressive staffers are being hired and given a chance to learn more professional techniques.

Station Clearance

In markets with only a single station or a few stations, the operators still have an upper hand vis-a-vis the webs. Station clearance is still a big bugaboo for the networks, and some webs are reported, paying premiums to clear time. A new element in the situation, however, is that stations with multi-web affiliations are looking forward to the changed picture which will result from the freeze-lifting. They are asking "Which chains will we stick with when other channels are opened in our territory?"

Thus, an outlet currently linked by NBC, CBS, ABC and DuMont has to face the inevitability that a new competitor will be able to woo ties with one or more of the chains. In that eventuality, as an example, the station may reason, "Let's stick with CBS and ABC, and let the other fellow take NBC and DuMont."

A corollary of this reasoning is that if he's going to give up a tie with a network, the station exec asks, why build up a rating for that network's programs now? Having decided which skein or skeins he'll probably be linked with in a year or so, the manager is skedding their shows live or in good times, and relegating airers of the other nets to less desirable slots.

Local videocasters have climbed out of the red of the early days and consequently are able to take a more mature attitude. They're less in a hurry to make a fast buck at the expense of their future health. As a result, they're willing to put back into the business some of the profits, getting more commercials, building better studios and thinking in long-range terms.

Mort Watters' Television Formula For Cincy's WCPO Hits Jackpot

Cincinnati, Sept. 18.

A Real Radio Pioneer
M. H. (Deac)

Aylesworth
has this column

To Radio, TV, Mags,

Pix, Dailies

Take a Good Ride Together

an interesting editorial feature
in the

NBC Silver Jubilee

Special Edition

VARIETY

Out Next Week

WCPO-TV here, with ABC-TV and DuMont affiliations, has piled up a lead in Pulse audience ratings against the local outlets linked to the bigger networks, WKRC-TV-CBS and WLW-TV (NBC). Mort Watters, Scripps Howard AM-TV v.p. and WCPO general manager, says the formula for competition is five local programming, hard-hitting showmanship and round-the-clock beaming.

Watters' station is currently beaming 18 hours daily seven days a week, starting at 7 a.m. and going to 1 a.m. When the station first went on the air in 1949 it signed on at 12 noon and in a couple of months moved into the 11 a.m. hour. Competition didn't come on until 5 p.m. and programming only five hours or so a day.

TV is the great equalizer," Watters says, referring to the fact that in radio WCPO, with 250 watts, had tough going against two 50 kw outlets and four 3 kw stations. However, he feels that uprating the less powerful AM outlet gave the station a greater sensitivity to the immediate Cincinnati market, which the others, with their broader coverage, didn't develop.

WCPO-TV concept is to plough back its profits into better programming which has paid off ratingswise. A strong local show can compete heavily even with top-flight network stars on rival stations, Watters says. That Paul Dixon's local disk jockey show last season was only three rating points behind CBS' Arthur Godfrey and seven points behind NBC's "Four Star Revue." In the same period, the local stanzas can tie or better less potent network competition.

Station does at least 10 remotes a week plus bulletins. On occasion it has done as many as three remote pickups in one afternoon. Outfit signs on at 7 a.m. in a

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Barry Gray's SRO; 84 Participations

Barry Gray's chitter stanza on WMCA, N. Y. has inked nine sponsors to start this month, which makes the airtier 100% sold out effective Oct. 1. It's a success story for Gray, who following some early difficulties with WOR, N. Y. and despite his later successes in Miami, had to do some heavy convincing to get WMCA to take the airtier.

The new bookkeepers include Best Foods, Continental American Life Insurance Co., Dexter Motors, Master Yogurt, Spain & Spain Interiors, Mars TV and "Show of the Month Club." With these Gray now has 84 participations weekly in the 12 midnight-to-3 a.m. show which originates from Chandler's restaurant.

It also points up that radio execs, and Gray's open mike discussion of current issues is a valuable commodity. WMCA's rates for the show are the highest post-midnight time costs in the area. Producer Gray got for Leland Hayward's legiter, "Reunions to be Seen" Using one spot nightly between Aug. 27-Sept. 5, Broadway producer got \$3,500 in ticket sales from 1,175 requests pulled by Gray's 10 one-minute announcements.

FOLSOM'S EUROPEAN QUICKIE—3 WEEKS

When RCA press Frank M. Polson flies out this Friday (21) he will have to cut the proposed Israel side-trip out of his itinerary to Paris, Rome and Madrid. Most of the time will be spent in Rome with G. A. Joe Blondo longtime RCA exec in Italy. The Israel pressing and probably in time, also recording plant for RCA Victor will have to be inceptioned by somebody else. Blondo will lay the groundwork, as Folsom looks upon the Tel Aviv factory as a good focal merchandising centre for the Middle East market for Victor records.

Blondo will supervise a wide expansion program for all RCA products into the North African and Middle East markets. He will make the return trip with Folsom when latter returns in mid-October. Folsom has too many other urgent matters in connection with the new '52 model. Xmas merchandising etc. permit him to stay away longer than three weeks.

CBS Pacts Edwin C. Hill

CBS added another newscaster to its string this week by signing Edwin C. Hill for a new 15-minute "World News Roundup" to be aired Sunday afternoons at 4:15 starting Sept. 30.

Show has been sold to Beltone Hearing Aids. Agency is Olanian.

NBC-TV Pacts Top Lineup Of Sportscasters for Its College Football Games

Top lineup of name sportscasters has been pact by NBC-TV for the string of Saturday afternoon college football games, which will air this season under Westinghouse sponsorship. Signed for various aspects of the schedule are Mel Allen, Bill Stern, Bob Stanton, Ted Husing, Russ Hodges and Joe Hasel.

Under the experimental plan devised by the National Collegiate Athletic Assn. for the football games this year, NBC will carry at least two different games each week on a regional basis. Allen is to handle the play-by-play on one of these with Stern doing the second. Stanton and Hasel will do the color commentary for each and will also be on tap to do the play-by-play in case more than two games are covered on a single Saturday, which occurs three times during the season.

Husing meanwhile, will conduct a 15-minute pre-game show each week to be sponsored by General Tire & Rubber while Hodges has been assigned to handle the 15-minute post-game stinger, while Preston will bankroll.

NBC Inks General Tire To Pre-World Series Stanza

With the World Series exclusive eyed up, NBC-TV has added a 15-minute pre-game stanza to General Tire and Rubber Co. Show will spotlight Dizzy Dean interviewing various sports celebs for their predictions and observations on the Series outcome.

General Tire and Rubber last week signed for a 15-minute show Saturday afternoons on NBC preceding the college football games which the web will cover under Westinghouse sponsorship.

How to select an advertising agency in these days of TV

Now that Television has passed through its pioneering stages...and has an established record for selling goods at a profit...advertisers considering an agency change are faced with new problems—and new opportunities.

Suddenly it has happened. Television, yesterday's magic new medium with a "future", has arrived. Not just as a means of selling goods, but as a means of selling goods *at a profit!*

It has already revolutionized advertising media selection. It is now revolutionizing advertising agency selection.

An advertiser selecting an agency today must ask, in addition to the many usual qualifying questions, a new and vital one:

Does the agency have sufficient experience in Television to guide us to the profitable use of the medium from the start—or will we have to pay for the agency's education?

The answer to this question is important to you in terms of *time* as well as dollars. For no agency can add Television facilities *overnight*. Television calls for thorough indoctrination and enthusiasm of an agency's whole creative and executive staff . . . addition of large, separate departments . . . training and integration of specialized media, programming and production personnel.

There is no short-cut—except at the advertiser's expense.

In the past year, for example, while many advertisers were using television on a profitable basis, others were not. And more than 150 network shows failed to click.

In this, as in other fields, *there is simply no substitute for experience.*

It takes experience to obtain good TV time. Now that the

rush to TV is on, time is becoming increasingly scarce. The top-level network contacts and "know-how" needed to keep abreast of swiftly changing availabilities—and to secure the good ones—cannot be developed in a day.

Today, the William Esty Company has more than a third of its billings in Television and is placing 38 separate television shows per week . . . more Television than is currently placed by any other agency.

It takes experience to build big TV audiences at low costs. It's not enough to know how to get the crowd into the tent. It's also necessary to keep the show inside running efficiently. TV is a four-ring circus—and there are a thousand and one details that can spell the difference between operation at a profit and operation at a loss.

Some Esty-produced TV shows feature high-priced talent. Others do not. But Esty know-how keeps per-viewer costs on *all* shows at a low level. The pay off: our Clients are reaching prospects at costs as low as *76¢ per thousand!*

Most important of all, it takes experience to create TV commercials that sell. It is becoming a truism in the business that no agency, without a long and successful record of selling goods *before the advent of TV*, can be expected to do much better simply because it has a new outlet for its efforts.

Esty TV commercials, like Esty print and radio, pull out all the stops—utilize action, drama, human interest, newsiness and excitement—and tell a simple, direct, *hard-selling* story. Sales of our *largest* TV client are further ahead of competition than for many years. And sales of our four smallest TV clients are pushing them ahead of competition at such a rate that all are increasing their TV schedules for the coming year.

This agency has prepared a special presentation showing how advertisers can put Television to work *at a profit*. If TV figures in your plans for Fall, we would welcome an opportunity to show it to you. Just phone MU 5-1900 and ask for Mr. Wood. Or drop us a note. There's absolutely no obligation.

William Esty Company, Inc. • Advertising

100 EAST 42ND STREET, NEW YORK 17, N. Y. • MURRAY HILL 5-1900



FOR CAMELS. JOHN CAMERON SWAYZE brings the news to millions five nights a week on the Camel News Caravan. These millions also hear the news that more people smoke Camels than any other cigarette.

IN TV, EXPERIENCE IS THE ONLY TEACHER!

... and among all agencies, William Esty Company, Inc., is currently placing more network television programs — and has had more experience in creating and producing TV commercials — than any other agency in the business.

FOR M&M'S CANDIES. "SUPER CIRCUS", highest rating TV network children's program, has given M&M's Candies such a sales boost in 18 months that M&M's is now the Number One seller of all bag-packaged candy.



Shown here are some of the 38 programs telecast each week for clients of the William Esty Company.



FOR CAVALIER CIGARETTES. THE "GARRY MOORE SHOW" is doing a real selling job. This first successful daytime variety program is another example of Esty pioneering in TV.

FOR COCA-COLA. 4 HOURS OF TV PER WEEK with a total of 60 minutes of commercial time for The Coca-Cola Bottling Company of N. Y., Inc. Five-day-a-week "strips", daytime participations, evening dramatic shows and spots, have youngsters and oldsters all over the New York Metropolitan area humming the new Coca-Cola jingle — and buying "Cokes".



FOR COLGATE'S VEL. 5-TIME-A-WEEK, DAYTIME TV ... the dramatic show "Miss Susan" is making sales — and is reaching viewers at a lower cost per thousand than any other five-time-a-week, daytime dramatic show.



FOR COLGATE'S VEL AND SUPER SUDS. "STRIKE IT RICH" — the dramatic, human interest quiz show — is proving that, even in the morning, TV can do a great job. Today, "Strike It Rich", at 11:30 A.M., has a higher rating than most afternoon TV shows.



TV SPOTS FOR "EVEREADY" BATTERIES as well as for "Prestone" Anti-Freeze and Prince Albert Smoking Tobacco are currently proving that interesting and memorable TV spots can be a very effective use of the medium.

IRVING'S BERLIN'S SALUTE TO AMERICA

With Dinah Shore, Tony Martin, Margaret Truman, Bill Baird Marionettes, Irving Berlin, Bill Callahan, Kathryn Lee, Teddy Hale, Al Goodman orch. Writers: Goodman Ace, George Axelrod Director: Grey Lockwood Producer: Leo Morgan 60 Mins.; Wed., 8 p.m.

RED CROSS SHOES

NBC-TV, from New York (Stockton, West & Burckhardt).

Last week TV expended a considerable portion of its energies in extolling America's in a jazzy songsmith. Sandwiched in between the two-part tribute to Oscar Hammerstein, 2d, on the Ed Sullivan "Toast of the Town" was a full-hour video extravaganza slotted into the Wednesday night (12) 8 to 9 period on NBC-TV paying homage to the No. 1 songwriter of our time—Irving Berlin. Presented under the Red Cross Shoe's sponsorship as "the same bankroller as that did the TV commemorative bazaar on behalf of Richard Rodgers last season, it was titled "Irving Berlin's Salute to America," more sotto voce, it rated a reverential billing of "America's Salute to Irving Berlin."

Doing a "Salute" TV production is, at best, a difficult job, since the transplanting of such personalized musical cavalcades into the realm of video requires vesting it with some human and "heart" equations rather than the mere stringing along of episode "one and then I wrote" vocalizations and dance sequences. As such the Berlin show, while pleasing in many respects, suffered in much the same way as the initial installment of the Hammerstein TV saga. Thus far the attempts to achieve width in the scope of TV's panoramic showcasing of a contemporary composer's works have left much to be desired.

Such TV marquee here as Dinah Shore, Tony Martin, Margaret Truman and Berlin himself, with an assist from lesser luminaries, repaid by song and dance the tunes of two close years that have become so indelibly stamped as part of the American scene.

From a production standpoint, it was a show of hit and miss qualities. The occasional camera misfires and frequent poor lighting detracted from an otherwise major production effort, somewhat in the nature of a super TV "hit Parade" of Berliniana, with the costly accoutrements bespeaking the lavish costs estimated at nearly \$75,000 poured into the show by Red Cross Shoes. In rapid-fire succession, with no time out for reprises or curtain calls, song after song, representing standards that mark one of the major contributions in the annals of contemporary show business, were paraded before the TV cameras in a variegated cavalcade of expensive TV stage mountings and costumed finery. The swift tempo gave the hour show a color and flavor, but overall it lacked a warm and human equation, despite the efforts to integrate Berlin into the continuity.

Carrying the major song burden, of course, were Dinah Shore and Tony Martin, either dueting or in solo, as the "Words and Music by Irving Berlin" story was unfolded, spanning the 1910 era of "Everybody's Doing It" to the present day array of favorites in the current "Call Me Madam" smash. Appropriately the finale brought on Miss Truman for a rendition of "God Bless America" with Berlin and the entire ensemble joining in for the fadeout.

Through the '60 minutes some of the best of Berlin was interpreted in song and dance, including Martin's singing of "Alexander's Ragtime Band," Miss Shore's "Remember," enhanced by some interesting choreography in an after-piece dance interlude; Martin's "A Pretty Girl Is Like a Melody" backed by the inevitable chorines in simulating one of the e "Ziegfeld Follies" parade of the dolls, a dance scene in the 1916 idiom of the "8-mile Melody" tune from Berlin's initial show, "Watch Your Step," by the Bill Baird Marionettes as Berlin's image of fun from an early "Music Box Revue"; "Everybody Step" and "S'Y It With Music" received an interesting production; Miss Shore's exposition of "Heat Wave"; "As Thousands Cheered" to the accompaniment of another full-blown dance production mounting; Bill Callahan's terping to "Top Hat"; the buckle-back protection of Miss Shore's "White Christmas" with Martin's "Easter Parade"; the Shore-Martin duet in "They Say That Falling In Love"; Martin's revival of a Berlin 1933 tune, "Maybe It's Because I Love You Too Much"; the pageant attending the full stage drill ensemble for "This Is the Army" as the to khaki-clad Berlin's rendition.

THE BILL GOODWIN SHOW

With Bill Goodwin, Eileen Barton, Roger Dann, Joe Bushkin Trio Writer: Bob Quigley Producer-director: Sherman Marks 30 Mins.; Tues., Thurs., 3:30 p.m.

GENERAL ELECTRIC CO.

NBC-TV, from New York (Young & Rubicam).

The Bill Goodwin Show," half-hour afternoon variety stanza which started on NBC-TV last week, shapes up as a moderately interesting layout for Tuesday and Thursday viewers. There are no big names or fancy production values to build audience appeal. But, nevertheless, sufficient diversion is available for not-too-choosy set-owners in the songs of Eileen Barton and Roger Dann, Goodwin's emceeing and Joe Bushkin's musicianship.

For Thursday's (13) show, Goodwin opened with a bit of business in which a small boy walked around the studio audience carrying a sandwich sign, "Join the Bill Goodwin Fan Club." Similar signs later popped up for the other principals. There were a few laughs in the routine, but the running gag was much too long to be genuinely effective.

Goodwin also handled a husband-wife audience participation scene which proved an interesting scene. For the musical portion, Dann lent a continental touch in crooning a French tune, Miss Barton punched across "On the Boardwalk at Atlantic City," among others, and Bushkin pleasantly warbled a self-accompanied novelty. Pluses for GE's refrigerator and dishwasher were easy to take. Withal, "The Bill Goodwin Show" should snare a fair afternoon rating.

DON McNEILL'S TV CLUB

With Joe E. Brown, Johnny Desmond, Patsy Lee, Sam Cowling, Eddie Ballantine and orch. Producer: George M. Cahn Director: Grover J. Allen 30 Mins.; Wed., 8 p.m.

PHILCO CORP.

ABC-TV, from Chicago (Hutchinson).

Don McNeill's slightly revamped video offering, which returned for the second year last week (12), seems to lack sufficient punch to shoulder its way into the top-ranking circle. However, as a change of pace display with its broad humor (some of it was really broad on the preem) and its general air of grassroots camaraderie, spiced with some neat warbling from Johnny Desmond and Patsy Lee, the affair may be expected again to register with the oldsters and devotees of the corn that's green.

Host McNeill this year operates from behind a lectern, which makes for better informality than previous season's desk setup. McNeill's personality, which has carried him through 18 years as a radio headliner via his "Breakfast Club" identity, came through much stronger when he was on his own in the guest interviews than when he was handling the so-called joke material. Such gags as that about the salesman expressing a desire to see the lady of the house with "I'll bet you would; she's taking a bath" payoff, and McNeill's feigned dismay at the insurance peddler's suggestion that his wife be "covered" for life, were out of keeping in a show that strives for wholesomeness and family attention.

Emree's projection was displayed much more naturally and effectively during his chinning with guest Joe E. Brown and a gent who claimed he was 102 years old. Centenarian, interviewed in an attractive fishing setting, came up with some genuinely amusing chatter. Bill included the brief silent prayer, a regular fixture.

Brown arrived for the finale spot, and turned in a topflight job with his perennial "country cousin" portrayal. The humpkin role fitted into the formal nicely and Brown worked it for some big laughs. Generous-in-south-the-dramatic also scored with a very dirty about the troubles of matrimony.

Desmond's warbling wasn't up to his usual standards; partly because of the awkward situation which had him singing from a crouch to a little gal and the fact that the Edie Ballantine orch support was badly paced. Baritone only had the single tune, "If You Were My Girl," which offered small opportunity to demonstrate his worth.

Miss Lee's contribution was also limited to a single number, which she carried off with her expected verve. Gal-like Desmond, has an excellent video personality that should be exploited further. Her vocalizing was also handicapped slightly by his trick treatment. She chirped "Give Me A Little Kiss" to one of the cameramen for a tribe and poorly lensed switch.

Sam Cowling's appearance was strictly a walkon bit at the opening. Funnyman's duties were to help the studio audience "secretary" take down the minutes of the club meeting. Idea failed to pay off.

Plugs for Philco, which is backing the show on alternate weeks, were socked over by Bob Murphy and Franklyn Ferguson. Done.

THE BIG QUESTION

With Sen. James H. Duff (R-Pa.), William S. White, Carlton Kent, Carl McCordle; Charles Collingwood, moderator.

Producer: Charles Von Freed

Director: Larry Beckerman

30 Mins.; Sun., 6 p.m.

Sustaining

CBS-TV from Washington

Object of "The Big Question," according to a CBS-TV publicity release, is to "spotlight the broad contemporary issues, national and international, through the views of those persons most informed on specific subjects." In bowing on the net Sunday (16), this half-hour public affairs program got off to a good start toward observing its concept.

Topic for the initialer was "will Gen. Eisenhower run on the Republican ticket for the presidency next year?" Taking the affirmative in a panel discussion with three Washington newsmen was Sen. James H. Duff (R-Pa.) who is in the forefront of the "draft Eisenhower" movement along with New York's Gov. Thomas Dewey.

Quizzed by William S. White (N. Y. Times), Carlton Kent (Chicago Sun-Times) and Carl McCordle (Philadelphia Bulletin), Sen. Duff occasionally evaded leading questions such as "did he have the personal assurance of Eisenhower,

"Oh, How I Hate to Get Up In the Morning," etc.

Al Goodman's orchestral assist for the most part was up to his usual par excellent standard, though at times there was an unfortunate tendency to drown out the vocalists.

Red Cross Shoe commercials, fore, after and midway, rated a more showmanly projection instead of the dullish splicing.

Rose.

Tele Follow-Up Comment

The Peter Lind Hayes (Mary Healy) continue to impress with their wholesome appeal, good looks and, what's more, talent on their Sunday night CBS show, "Star of the Family." They have complete repose before the camera yet aren't "cute" because the mild mugging and intended camera distortions brings the lens appeal into focus whenever they want it, yet at all times they are natural and at ease. Hayes' sense of comedy timing may have been born of tradition (his mother was Grace Hayes, vaude headliner) but he has developed it considerably on his own. Miss Healy has also improved importantly as a comedienne, as evidenced from their last two weeks' CBS shows. Lina Ruman, in her standard Latin stuff enhanced by fiery good looks; John Carradine with a "Hamlet" excerpt introduced by his son; and Jack Guilford, with his pantomime comedy, were this week's lineup.

Last week, Paul Hartman with new partner Nancy Walker debuted as a team doing a warmed-over routine from the old Grace & Paul Hartman act. It showed up Hartman for the TV comic potential that he long bespoke, and not necessarily a travesty ballroomgist. Hartman falls within the orbit of so many other stage funny-men—material or a vehicle for the new medium. Miss Walker, a broad comedienne on her own, was too broad in this particular terp travesty. Dewey Barto & Mann, her father, was the introducer of the "Star of the Family." Shows also bespeak generally excellent back-of-the-lens skill in writing direction and production.

Ted Mack, returning to his "Original Amateur Hour" on NBC-TV after a European GI "junket" during which commercial spilted Dennis James subbed for him, had a sock show Tuesday (11).

Lineup of amateur talent was especially good. Billy Broker, who did a tap terp on skates, exhibited commercial potentialities with a little polishing and routining. Other strong items were an NBC page girl who warbled "Dark Is the Night" and a waitress-soprano who clicked with "Un Bel Di." Other turns held audience interest and had color, including a 73-year-old Detroliter who played the bones, a GI xylophonist, the boy and girl (who'd won on previous shows as soloists) teaming up on "Sweethearts," a trio putting over a Negro spiritual, a pert teenage tap dancer, a young Bronx pianist, etc.

At the midway mark Mack gave a report on his troupe's performances for servicemen overseas, using stills for illustrations. He also brought on Harry S. Firestone, Jr., USO chief, who spoke briefly on the organization's needs. James Sauter of Air Features, who thanked Mack for the troupe's tour on behalf of his USO-Camp Shows and Brig. Gen. C. W. Christianberry, who expressed the gratitude of army special services for Mack's hegira.

One of the major boners of the season came off during Fay Emerson's tribute to London on her Saturday night (15) CBS video show sponsored by Pepsi-Cola. Maybe it was the London fog, but the announcer started to extoll the virtues of Coca-Cola. Miss Emerson had the presence of mind to laugh it off.

Otherwise this tribute to the largest city in the world turned out nicely. Miss Emerson recited some choice and interesting bits of history and had a retinue of British guests to give the show an air of authenticity. Roland Young and Sarah Churchill sketched a father-daughter playlet that had its charming moments. Pat O'Malley gave an impression of a costermonger, and Ann Shilton, who recently worked the Copacabana, N. Y., went over nicely in a pair of songs. Finale was a hampon of "What's My Line?" which is also broadcast on BBC. Latter had some fairly broad humor with a character in a jockey uniform as the one whose vocation is to be guessed. It did have its moments.

"We, the People" on NBC-TV last Friday (14) invaded the precincts of Nashville in re-creating one of the major facets in contemporary show business, via an interesting and entertaining segment labelled "Tim Pan Valley." It graphically illustrated the current vogue for the Red Foley's, et al., incubated at Station WSM's "Grand Ol' Opry" and the beehive of activity centering around the recording studios established by the

major diskies in the southern city in catering to the unprecedented appeal for the mountain folk music. Foley himself, along with Georgia Gibbs and music publisher Fred Rose (Acuff-Rose), guested on the show, with auxiliary vocal-instrumental groups, and WSM's program manager, Jack Stapp, in projecting the hillbilly sage to the TV audience.

No small measure of the show's success lies in the glib emceeing of Dan Seymour who also produces; he has a knack for corollating all the elements into a cohesive and satisfying whole.

Producer-director Max Lieberman on Saturday (15) gave evidence of striving for variations in the tried-and-tested format of NBC-TV's "Your Show of Shows." One change was splitting up the Bill Hayes-Judy Johnson duet. Miss Johnson did a solo vocal on "Bing Bang Bang" with a teddy bear prop; item was cute, but didn't register with enough impact. Hayes was paired with dancer Pauline Goddard and backed by chorus and ballet corps on a production number of "Jolie Jacqueline." Done in a neat Parisian setting, the French round came over with zing.

Musical backgrounding came across with special clarity, due to some acoustical changes maestro Charles Sanford and the audio engineers have made in the International Theatre layout. Sanford also did a yeoman job on the arrangements, which were crisp and inventive. The "Chichumba" tune to which Mata and Harti did a slick rumba was a highspot, as was "Chain Gang," which provided backgrounding for an effective terp number by the Hamilton trio.

Stars Sid Caesar and Imogene Coca were up to their usual high standard. They joined with Virginia Curtis, as a maid, in the opening husband-and-wife routine and with Marguerite Chapman and Carl Reiner for an amusing sketch on the city siren and the bashful yokels (although the latter was reminiscent of bits aired last season). Miss Chapman scored in the vamp role and also handled the female chores adeptly. The Caesar-Coca "silent film" treatment of "Fools in Love" was nicely mounted and played well.

Caesar's solo stint as a man trying to relax and his law professor interview with Carl Reiner were effective. Miss Coca's comic song-and-dance as the "Glow Worm," with choreography by James Starbuck and full production trappings, made a good finale.

Billy Williams Quartet did well by "Them There Eyes" and "Story of Love," although the pattern of staging their items can stand some variation. Marguerite Piazza, Jack Russell and Alice Hendricks teamed up for the "non so pu" aria from "Marriage of Figaro," coming across pleasantly. As usual, production was fluid and surefire.

Billy Reed, reformed hooper gone boniface (Little Club, N. Y.) culled from his show biz background to prove his skill in meeting the babes on "Meet the Girls" (NBC) Sunday. He mugged, ad libbed stock nifties, made up a good situation pants bit of his own (female customer in any given eatery) and, where occasion warranted, was gallant and not stubborn in conceding that the girls had some good arguments. Show now needs more expert casting with the male vis-a-vis; it can pancake not a little where the male moderator doesn't have the necessary savvy. And if he doesn't bounce it militates against Maggie McNeilis, the regular female, and her panelists. This week Dorothy Kilgallen, Florence Pritchett and Eloise McElhone were augmented by June Havoc. The show has long since taken on character and must now alert itself to stylization. Miss McElhone seemingly is aware that she can't overdo the men-drop-dead business her variation is that only her husband and Gregory Peck matter; Miss Kilgallen is the common-sense young matron who doesn't want her IQ to get the best of her femininity and domesticity; and in a measure that's the pattern also of Miss Pritchett and Robbin Chandler, who is a frequent panelist. The show has paced itself well in the transitions from one season to another, but a little extra fillip might be in order at this point. In the same degree that's true of another Sunday night show (CBS), a different form of panel pitch, "What's My Line?" There the humor comes from mimicking the guests by cutting extraordinary occupations. Both shows are high-rating operations considering their low-cost to the sponsor.

The Hammerstein Saga—Part II

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday night (16) took up where it left off the previous week on its visual two-part serialization of the "Oscar Hammerstein Story." The concluding installment was devoted exclusively to the lyricist's fabulous eight-year association with Richard Rodgers in their collaborative teamup on "Oklahoma," "Carousel," "Allegro," "South Pacific" and their newest smash "The King and I" (with detours into their 20th-Fox "State Fair" film and Hammerstein's "Carmen Jones.")

Because these were the most fruitful years in a career spanning more than three decades in the development of perhaps the most outstanding musical comedy librettist of the American stage, Part II of the Hammerstein saga came off as a more successful venture than the previous one, though some of the same basic faults that marred the initial installment were again evident. These included some fumbling narration and the ineptness of much of the scripting, which sought to link the various elements into a cohesive whole, although Sunday's chapter did gain immeasurably through the abbreviated "talk" interludes.

A talent array comprising Gertrude Lawrence, Robert Merrill, Lass Kirk, Muriel Rahn, Dolores Gray, Sandra Dee, Bill Tabbert and both Rodgers and Hammerstein provided a "pre-guarantees" of some slick and even memorable TV moments, which were enhanced by some good, solid production mountings and the achieving of a fluidity which was lacking in the previous "Toast" display. The brief interlude of Hammerstein's comments on his happy partnership and conjecturing on why "Allegro" just didn't quite make it, and again the Rodgers accompaniment of Miss Lawrence for the "Whistle A Happy Tune" ("King and I"), had a warmth and pleasant informality about it.

Other highlights of the hour show included Miss Lawrence's "Getting To Know You" (also "King and I"), Tabbert's rendition of "You've Got to Be Carefully Taught" and Merrill's "Some Enchanted Evening" (both "South Pacific"), Miss Kirk's reprising of her "Gentleman Is a Dope" on which she scored in "Allegro," Miss Gray's "June Is Bustin' Out All Over" ("Carousel") and "It Might As Well Be Spring" ("State Fair"), Miss Rahn's "That's Love" tune reprised from "Carmen Jones," Merrill and Miss Dee's "People Will Say We're In Love" ("Oklahoma!"), with the title tune choral opening and the Merrill-chorus finaling with "You'll Never Walk Alone" ("Carousel").

Click of "Oklahoma" in 1943 and "Carmen Jones" in quick succession, after Hammerstein's 11-year flop drought, occasioned a camera projection of the now-storied ad inserted by the librettist-lyricist in VARIETY listing the turkeys and in which he cautioned "I've Done It Before and I Can Do It Again."

Rose

RALLY WITH HALLEY

With Rudolph Halley, Ralph Bellamy
Producer: Nat Radich
15 Mins.; Mon. (17), 7 p.m.
**CITIZEN'S COMMITTEE FOR
HALLEY**
WJZ-TV, N. Y.

Rudolph Halley, Liberal candidate for presidency of the N. Y. City Council, teed off the television end of his campaign Monday night (13) with this "Rally With Halley" show on WJZ-TV, ABC key outlet. Best that can be said for the program is that it probably didn't hurt his chances. But it certainly didn't win him any votes.

Such a show has particular significance at this time in view of the potential use of TV in the Presidential elections coming up next year. And, if any of the national party members were looking in, it's to be hoped they profited from Halley's experience. He delivered an address, complete with the pugnacious, hardhitting material that characterized his work as counsel for the Kefauver crime investigating committee. But the production on the show was so dull that it completely negated any impact the speech might have had.

Throughout the program, Halley read from a script in full view of the audience, and most of the time he was seated behind a desk. He explained he was reading his speech in order to punctuate his pertinent statements, but that wasn't sufficient explanation. When he finally stood up to walk around to the front of the desk and point out some still pictures of Frank Costello, ex-Mayor William O'Dwyer and others figuring in the recent Kefauver hearings, he still carried the script. Necessity for pre-rehearsal and memorization was evident.

Halley also was apparently not briefed sufficiently on the workings of the cameras, so that when one lens cut to him in profile, he continued to look straight ahead, instead of looking into the camera. Lack of sufficient preparation was also evident in the fact the show wound up at least a minute early, and no attempt was made to pad. Result was 60 seconds of silence, with Halley's picture on the screen. Overall effect was nothing like the interest generated by TV coverage of his work with the Kefauver committee.

Show was good only in the opening and closing remarks by Ralph Bellamy apparently a member of the Citizen's Committee to Elect Halley, which bankrolled the quarter-hour. Bellamy spoke sans a script. No mention was made, incidentally, of the fact that Bellamy stars weekly as CBS-TV's "Man Against Crime." But for viewers he to TV, the allusion to the title of his show must have been obvious. With Halley pinning his campaign on an anti-crime fight, perhaps that angle should be played up more.

Commercial are geared to interest various age groups, with Gene Crane doing neat job at both modelling and plugging sponsor's clothes. In store set, a sprout displays wares for Junior, thereby enlisting mamas into the audience. WCAU-TV has shot the works on "Grandstand Gazette." Script and camera work are topdrown, the latter making good use of close-ups.

SPIKE JONES SHOW
(Colgate Comedy Hour)
With Jan Peerce, Helen Grayce,
Wayne Merlin Trio, others
Producer-Director: Ernest D.
Glucksman
Writer: Joe Sommers
60 Mins.; Sun., 8 p.m.
COLGATE
NBC-TV, from N. Y.
(Bates, Sherman Marquise)

Spike Jones & Co. took their first shot of the new season on the Colgate Comedy Hour and made a more serious bid for attention than their one appearance on last season's series would have indicated. Not that Jones & Stinkers weren't still plying dangerously near the nerve-shattering noise and gadgetry route, but at least there was a modicum of relief via sketches in lieu of raucous and ribald claptrap.

A new run-of-show pattern had a finely chassized trio, not too overdressed, in tongue-in-cheek chirping of the Jones virtues and versatility. This first bit of calculated s.s. led into "A Rank Picture" titled "Return of the Husband" in its old-style vaude. It had a couple situation laughs, but they can keep that head-hunting business. Then the troupe essayed an Iron Curtain gag with Jones muddled in a tug-of-war by anachronistic Cossacks. Suddenly Jones found himself as owner of the Pelican Club, pointing out celebs in jokes and hi-yay. It all seemed to be a cue for Helen Grayce's vocal of "Mad About the Boy" to terps by a coattailed trio.

A Hawaiian setting somehow or other got itself segued into something else again, but it was good transition because it brought on the Wayne Merlin Trio. The two gents and female voice intricate balancing stunts, racked up the first solid score. Even Jones was good here, getting into the act with serpentine hands while pruned.

Jan Peerce's entry was with chest protector and catcher's mask and the decor was a country house with four little boys in the exterior. The richly endowed singer surprised with a reading of "What Is a Boy?", a copyrighted pitch of the New England Life Insurance Co. Interlarded was Peerce's piping of "Boy of Mine." Many viewers must have recalled the decisive job Bert Wheeler did with the vehicle last season sans the song interpolation. And Wheeler wasn't shown reading. When show books a singer of Peerce's stature, is it good showmanship to waste him on a twice-told tale, however good?

Jones & Co.'s end-tri was in some ways the topper. This was a French Foreign Legion getup with Jones as captain, some decent mugging and the usual knockabouts. The real captivator, by comparison, was a talking prop camel around which a commercial was built. As a matter of fact, there was more ingenuity and imagination shown in the plug department than in the show proper. Maybe they spend more time on them and accept them as a challenge.

CHARLIE WILD, PRIVATE DETECTIVE
With John McQuade, others
Producer: Herbert Brodin
Director: Leonard Valenta
Writer: Stanley Niss
30 Mins.; Tues., 8 p.m.
MOGEN DAVID WINE
ABC-TV, from New York
(Wetzel & Geller)

Video version of this private eye series which opened on ABC-TV last week (11) appears content to use the now-standard whodunit formula with its numerous stock devices which have long since been discarded by B motion pictures. But this is not to say there won't be a significant audience which will develop the "Charlie Wild" habit. The elements are there—fast action, a broad swipe of sex and plenty of roughhouse—which should fill the bill for the blood and thunder aficionados.

John McQuade, as Charlie Wild, up adequately to the private dick role with the accepted deadpan approach. Affair was backstopped by some sturdy theatrics from the supporting players and firstrate video trappings that added meat to a rather lukewarm yarn.

This time it was Myra, the hatchet gal, getting fingered by the cops for the murder of a rich Texan. As all the knowing whodunit fans were immediately aware she didn't do the job so the only suspense involved was how Wild was to corral the actual killers. No sleuthing was involved, the private eye merely popped up at the right moment just as the real trigger man was about to bump off Myra so the cops would think she'd taken a powder as the guilty party.

Date.

PAUL WHITEMAN'S GOODYEAR REVUE
With Whiteman orch. Earl Wrightson, Maureen Cannon, Ray Porter's singing chorus; Connie Boswell, guest
Producer-director: Dick Eckler
ABC producer: Ward Byron
30 Mins.; Sun., 7 p.m.
GOODYEAR TIRE & RUBBER ABC-TV, from N. Y.
(Young & Rubicam)

If there's still a question about whether TV's come of age productionwise, "Paul Whiteman's Goodyear Revue" should certainly answer it for all time. Sets, costumes, choreography, camera work and the overall entertainment impact almost par anything turned out by the major Hollywood film musicals. All that's necessary to bring it up to Hollywood levels is color—and that will arrive sooner or later in one form or another. Show's in a tough competitive position, bucking Jack Benny on CBS radio and the upcoming Chesterfield comedy show on NBC-TV, but it certainly rates its share of viewers.

Basic format remains virtually the same as last season, with regular Earl Wrightson and Maureen Cannon handling the vocal chores along with a weekly guest, this time Connie Boswell. But Whiteman and his producers have added a new filip this year, which puts it head and shoulders above anything else in the business. That's a special segment spotlighting a dance routine choreographed specifically for a classic or standard tune and, even more important, choreographed specifically for the video lenses. On the season's preem Sept. 9, it was a socks 15-minute rendition of George Gershwin's "Rhapsody in Blue." Last Sunday night (16), it was a shorter but equally sicko interpretation of Ravel's "Bolero."

White has full credit for the fine job goes to Whiteman and his crew, as well as the singing and dancing chorus, major plaudits are also due choreographer Frank Westbrooks, costumer Andre and, above all, art designer James McNaughton. Latter's sets for the "Bolero" number, utilizing apparently every inch of ABC's mammoth TV Centre, presented video scenic designing at its best. And the framework displayed by Westbrooks and Eckler in building the dance for the lenses, instead of merely lensing the dancer, projected "Bolero" into a super-spectacle. Marie-Geanne scored as the lead dancer.

Rest of the production, while not so ambitious in scope, was equally well-done and entertaining, with Wrightson and the Misses Cannon and Boswell registering solidly with their various pop and standard tunes. Whiteman, as usual, made for an affable gmcce, and batonned his orch for excellent show-backing. Musicians scored on their own with a ricky-tick version of one tune played in Whiteman's early 1920 style. Those Goodyear commercials, too, were neatly done.

PAUL WINCHELL-JERRY MAHONEY SHOW
With Dorothy Claire, Hilda Vaughn, others; Ted Brown, announcer; John Gart orch
Producer: Sherman Marks
Director: Harold Eisenstein
Writers: Winchell, J. Franklin Jones, Bud Burston
30 Mins.; Mon., 8 p.m.
SPEIDEL
NBC-TV, from New York
(SSC&B)

This stanza, returning from summer hiatus, is continuing to de-emphasize the audience-participation angle. Thus the "What's My Name?" tag is missing from the title. Stress placed on the variety elements—which form the basis on which the contestants guess—makes for a more entertaining show.

By and large this entry has appeal. Paul Winchell is an able ventrilo and has generally good material. As in the past he gets away from the usual ventriloquial setup, which makes dummy Jerry Mahoney more of a character on his own, able to dance, take a bath, etc., without being continuously clutched by the voice-thrower.

Skits, songs and dances involved in the questions were cute. Both and haircut scene, while having some funny lines, was much overlong, however. It had more appeal for youngsters than for older viewers. The angle may have been keyed to the fact one of the Speidel watchbands featured was for the juve market. Commercials were key.

John Gart's orch gave the show competent musical backing throughout.

OLSEN & JOHNSON

(All Star Revue)
With Marty May, June Olsen, Tessie O'Shea, J. C. Olsen, the Dunhills, John Melina, Milton DeLage, orch. others
Producer: Leo Morgan
Director: Sidney Smith
60 Mins.; Sat., 8 p.m.
Participating
NBC-TV, from N. Y.

Olsen & Johnson's format is one of the more established items in show business. With their type of entertainment, they've earned some fortunes through several years' tenancy at the Winter Garden, N. Y., and their "Hellzapoppin" formula is evident in their video series.

Their participation in the NBC Saturday night series is their second try in video. Several seasons ago they had a short run under Buck auspices, and quit because of illness of one of the members.

It seems as if there's been no intervening time between both shows. The same hook prevails. There's the same cast with Chic Johnson's daughter and son-in-law (June Olsen and Marty May) and Olsen's boy, J. C. Olsen, still running in and out of the proceedings. In addition, there is the retinue of midgets and the arsenal of ammunition, necessary for every one of the displays.

With all this, O&J's first video attempt in several years didn't hold up. While there were some funny bits, the general level was considerably below the par set by the preceding week of the Edie Pina show. The contrast, both on the mental and entertainment level, was too sharp.

The gags were generally old, having probably been in the O&J catalog since they played the Orpheum circuit. The corn they purveyed didn't make a deep enough dent. They have proved that there is entertainment in their offerings, but they didn't show the choice items.

Major assist was by Tessie O'Shea, a heavy-weight physically and entertainment-wise. This British import is potent with her song material and lends herself nicely to the sketch work.

On the plus side, O&J have the knack of integrating commercials nicely, although their subject matter wasn't always in good taste, particularly the sales-spiel pinned onto the sketch of a man ready to jump off a window ledge and being lured back by a box of cornflakes. Guesting were the Dunhills, a tap trio, and juve musician John McInna. Both turns did well.

O&J are doing their giveaways with participants selected from the studio audience. It's akin to a satire of Ralph Edwards' "Truth or Consequences" but the satire doesn't come off.

The production on the show is good. It's in the best professional style, but it's the material that puts the show off kilter.

BIGELOW THEATRE

("Honeymoon Is Over")
With Ann Harding, Joyce Reynolds, Craig Stevens, Florence Bates, Gloria Winters
Writer: Muriel Bolton
Director: Frank Woodruff
30 Mins.; Thurs., 10 p.m.
BIGELOW CARPETS
Du Mont, from New York
(Young & Rubicam)

Having recently returned to the air, "The Bigelow Theatre" last week came up with a so-so domestic drama called "The Honeymoon Is Over." Written by Muriel Bolton, it was one of those light yarns about a squabbling young couple that a viewer could probably sit through with fair enjoyment. On the other hand, little would be missed if the show were not tuned in.

Newlywed Joyce Reynolds, who claimed hubby Craig Stevens "struck her," hustled home to mama Ann Harding in a fit of anger. Also on the premises to take over the coals of the incident were Florence Bates, an interfering aunt, and Gloria Winters, a meddling kid-sister. As is easily anticipated, hubby soon shows up and the vexing matter is mutually adjusted primarily through the mother-in-law's patience and understanding.

Cast turned in routine performances under Frank Woodruff's direction with Miss Harding lacking up about the best portrayal. Filmed by the Jerry Fairbanks Multi-Cam process, the print showed good quality. Plugs for Bigelow carpets were tastefully presented and were pegged around the tagline, "Look at a Bigelow before you buy." Program moved to Du Mont this season although it previously was on CBS-TV. Latter could not clear the time, hence the switch.

Gib.

LOOK MA, BOSS!

THE WASHINGTON DAILY NEWS
 "Connee Boswell does perfectly wonderful things to a stage microphone."

EVENING STAR, Washington
 "Happily met at all times is Connee Boswell. The popularity of newer singers rises and falls but Miss Connee just rolls along, putting heart into her songs and staying up there among the best."

VARIETY
 "Miss Boswell is unquestionably a master of solid building technique... she wins cheers."

VARIETY
 "Connee Boswell demonstrates why she has been on top of the heap for so many years."

BOSTON DAILY RECORD
 "The opening night audience couldn't get enough of her, calling her back again and again."

VARIETY
 "Always a fave, Connee Boswell's ease and grace win them from first medley, and it's a continuous build to a beg off."

VARIETY, Aug. 15th.

Mapes Skyroom, Reno

Reno, Aug. 9.

This is one of the best shows Mapes has had for some time. Miss Boswell still sells with radiance—an enthusiasm she feels for every number. She loves it, her eyes sparkle and result in customers love her.

Befitting her mood, she opens with a medley: "When You're Smiling," "Let a Smile Be Your Umbrella," "Smile, Darn You, Smile." When she's done with this, if they aren't smiling, they're dead. Followup is a show number which she wraps up in cute package, "Whistle a Happy Tune," from "The King and I." Eyes roll and she whistles—good, novelty. She does her old "Martha" better than ever.

For initial songs, Miss Boswell is in a beautiful gown. After the opening, as she's wheeled around, she gives away orchids from the dress, an unpretentious gesture that's very effectively done, with background music. She chats a little with customers.

She changes twice during the show, discarding one gown for another underneath. Later, with lights lowered, she dons another onstage. Costumes are all lush with taste.

The singer sits at piano for short stint of two numbers, a little ragtime in which she sings "Piano Roll Blues" and "On Top of Old Smoky." Lets this go and returns to mike, introducing songs she and Crosby used to do, apologizing for lack of Crosby. Willie Shore fits in here, dressed a la Crosby, and they wail on "Basin Street." Climax has Shore wailing her ground since on her wheeled stool and even litterbug. Customers are completely captivated. Curt.

VARIETY
 "BOSWELL TOPS WASHINGTON AT SOCK \$29,000."

BILLBOARD
 "Current show is all Connee Boswell, who has added a new twist to her vocal stint with taste and dignity."

VARIETY
 "Customers are completely captivated."

VARIETY
 "Connee Boswell is on in full-stage silver and blue set, with house band tiered, for a medley of 'Smiles' songs, her whistling interludes, her terrific 'Basin Street Blues' and 'Old Smokey,' plus her piano work and two beautiful costume changes done onstage in cute strip-tease chatter. Miss Boswell has to beg off."

THE HOUSTON POST
 "This lady is a trouper, a personality—she brought forth the most resounding ovation of this pretty affair. Miss Boswell was just as impressive, a stylist in the 'Saint Louis Blues' and other more or less classic selections."

Connee
BOSSUE

ELL'S DANCING!!



Direction



JACK BENNY PROGRAM
With Benny, Mary Livingstone, Phil Harris, Dennis Day, Rochester, Don Wilson, the Sportsmen
Producer: Hilliard Marks
Writers: Sam Perrin, Mill Josephsberg, George Balzer, John Tackaberry
30 Mins.; Sun., 7 p.m.
LUCKIES
CBS, from Hollywood (BBDO)

Jack Benny was back on the air Sunday night (16) with the old familiar gang, standard routines and gags, and surefire appeal. Program ran on an even keel, projecting the same humor and warmth of old. If there was nothing too surprising, there was also no letdown, and the half-hour ran off swiftly and surely. It was good if not too exciting or original fun.

Benny used his recent USO tour to Japan and Korea as jumping-off point for his air return, program opening with Mary Livingstone and Don Wilson down at the airport to welcome him home. Format permitted for Rochester, the Sportsmen, Dennis Day and Phil Harris severally to greet him individually and go into their own routines as well.

Arier had the usual jibes at Benny, and at his ego and stinginess. A good stunt had Benny riding home from the airport in a taxi, and hearing on the taxi's radio a program about the very homecoming. A better gag was the hit first at the start and then reprise towards the close of the show, about the chap who was stuck to Benny in the plane when the latter tied himself to his seat with the chap's suspenders instead of the seat-belt. Also appealing was the Sportsmen's song "We Missed You, A Bushel and a Peck," which segued into a singing commercial for Luckies. Dennis Day's rendition, too, of "Too Young," was topdrawer. *Bron.*

THE SINGERS OF ISRAEL
With Cantor Samuel Malavsky and His Family Choir
Producer-director: Charles Baitlin
15 Mins.; Mon.-Wed.-Fri., 10:45 a.m.
Sustaining
WHOM, N. Y.

In an expansion of its multi-lingual broadcasting pattern (which even extends to Chinese programming on its FM adjunct), WHOM, the Fortune Pope-operated indie in New York, has inserted into its morning schedule a Yiddish-shtetl choral series, which is heard Mondays, Wednesdays and Fridays at 10:45 a.m. Program features a unique family singing group including Cantor Samuel Malavsky, his two sons and four daughters (two of the latter have gained some prominence in the pop field as the Marlin Sisters.) Family as a whole are no strangers to show biz, having recorded for Columbia, guested on various TV shows, including "Texaco Star Theatre," and concertized in several countries.

This capsule morning session specializes in Jewish folk songs and the liturgical melodies of the synagogue, both as a choral unit, solos by the Marlin Sisters and Cantor Malavsky, with organ accompaniment by Harry Cooper. In addition there's an interplay of narration both in Yiddish and English keyed to the tempo of the music itself. It adds up to a pleasant session of music that's soothing to the ears with an appeal extending beyond the Jewish listening element.

With the current upbeat in non-English programming on radio today, the "Singers of Israel" represents a choice and qualitative addition to the specialized musical fare of the city.

LONGINES SYMPHONETTE
With Mishel Piastra Orch, Frank Knight, announcer
Producer-director: Alan Carton
30 Mins.; Sun., 2 p.m.
LONGINES-WITTNAUER
CBS, from New York (Victor Bennett)

Longines "Symphonette," which had been programmed during the summer months for evening listening, switched to CBS' Sunday afternoon schedule (16) with the same pleasant musical format that has developed a large following since its inception in 1948. The afternoon preem offered a neat blending of pop classics and excerpts from symphonies and concertos that came across as top musical entertainment.

Under Mishel Piastra's baton, the orch worked smoothly and gave each number a colorful and vivid interpretation. The 30-minutes presented such pieces as Grieg's "I Love You," Moszkowski's "Seranata" and the overture to Wagner's "Tannhauser" with top scoring and musicianship.

Frank Knight hand-ed the introductory spots and the commercial spots with clarity and good taste.

MY FRIEND IRMA
With Marie Wilson, Cathy Lewis, Gloria Gordon, John Brown, Alan Reed, Hans Conried, Leif Erickson, Peter Leeds, Roy Rowan, announcer
Producer-director: Cy Howard
Writers: Parke Levy, Stanley Adams, Roland MacLane
30 Mins.; Sun., 6:30 p.m.
Sustaining
CBS, from Hollywood

"My Friend Irma," now five years old, is now also sustaining with Lever Bros. having bowed out as sponsor, and CBS jockeying it for position to nab another bankroll. Web preempted it Sunday (16) in the 6:30 p.m. slot, but will put it in at 6 p.m. starting Oct. 7, hoping to pick up the pre-Benny and competing "Big Show" tuners-in.

It's not too difficult to figure out the show's present sustaining status, judging by Sunday's preempt. It's slipped a lot from its former comic estate having become too mannered and pat. Formula is the same dumb-dora dame and her smooth but exasperated roommate, and the problems the cluck gets the two of them into. Situations are now contrived and familiar, and gags not too original. Show needs a lot of pepping up.

Sunday's segment had Irma and her roommate Jane just returned from their summer vacation, and ready to pick up with their old beaus again. Trouble was, the females had done a slight bit of cheating on their vacation, in the usual transient summer romance style. Jane was for forgetting it all, and resuming with her old steady at the old winter romantic stand. But Irma was too impressed still with the summer's escapades, too honest to hide them, and too dumb to play dumb.

So the arier had Irma and Jane welcoming boyfriends Al and Richard, only to have latter walk out on them (probably until next week) when Irma let slip a few facts about their kissing other chaps while away, and then having those chaps show up. Situation had the elements of fine comedy in it, but dialog was trite and the general scripting not too funny. They lacked sparkle and wit.

Marie Wilson continues to do a fine job as Irma, and Cathy Lewis is ever-reliable as Jane. They get good acting support, even if the scripters and director let them down. *Bron.*

CHORALIERS
With Nino Ventura, Frank Knight, announcer
Producer-director: Alan Carton
30 Mins.; Sun., 10:30 p.m.
LONGINES-WITTNAUER
CBS, from New York (Victor Bennett)

Returning to CBS Sunday (16) after a summer hiatus, the Choraliers under the direction of Eugene Lowell dispensed their brand of four part harmony with enough zest and variety to please the regulars and win new fans.

Vocal group teed off with a rousing rendition of campus faves and sustained the pace all the way. Next blending of familiar American ballads and popular songs kept dialer interest at peak. They're a well integrated group and know how to give each song selection sock value. Lowell rates kudos for keeping this male chorus in top form.

Such oldies as "Because," "Oh Hannah," and "By the Sea" were given excellent renditions. Nino Ventura handled the solo chores nicely. He was especially effective on "Just a Wearyin' For You." Frank Knight, who delivered the same sponsor spurs on "The Symphonette," in the afternoon handled the evening chores neatly. *Gros.*

DISK DATE WITH DUFF
60 Mins.; Sat., 10 a.m.
WBAB, Albany

Another addition has been made to the local Saturday teen-age disk jockey shows, it being handled by a young lady who calls herself Duff. She aims the hour program at that segment the chatter, dedications and comment are of interest and understanding only to the age group. Gal might slightly broaden her approach to encompass adults, some of whom must be listening to the music. When heard, she had turned a well-balanced selection of numbers, many of them requested by friends met in the week's travels. Assumption is that the boys and girls casually mentioned are known within the particular circle.

Duff talks like a teen-ager, small voice, choppy style, laconic, mildly wisecracking, friendly manner. Two guests were presented when heard, conductor's 15-year-old sister and a girl who recently won a jitterbug contest. Interview with the latter could have been more revealing. Some emphasis on teenagers' serious activities might be a certain prestige. *Jaco.*

Frank Knight hand-ed the introductory spots and the commercial spots with clarity and good taste.

'Big Show' in London

THE BIG SHOW
With Tallulah Bankhead, Fred Allen, Portland Hoffa, Jack Buchanan, Michael Howard, Beatrice Lillie, Vera Lynn, George Sanders, Robert Wilton; BBC Variety Concert Orch; George Mitchell Choir; Meredith Wilson, conductor; Paul Pemboule, associate conductor; Leslie Mitchell, announcer
Producer-director: Dee Englebach
Writers: Goodman Ace, Selma Diamond, George Foster, Mort Green, Frank Wilson
30 Mins.; Sun. (16)
BBC, from London

"The Big Show," NBC's radio extravaganza originated from London on Sunday (16) and will be heard in the U.S. on Sunday, Sept. 30. Heard on the British Broadcasting Corp. facilities in England, show got a mixed press and public reaction, although it received the biggest press coverage of any radio stanza in recent years. It's a better show than the somewhat nationalistic British press would indicate.

Fred Allen cracked across some sharp comedy material handed him by scripter Goodman Ace and the writing stable. George Sanders also registered with his singing, which came as something of a surprise in the light of his film rep as an actor only. Femicie Tallulah Bankhead was on too long and did too much talking for top impact. British actor Jack Buchanan was even more of a missout.

Comedy and vocal contributions by the rest of the cast including both the American and British contingents, were enthusiastically received. Portland Hoffa got in her licks, and Meredith Wilson and his musical crew did their standard top job. Other Brits, including Beatrice Lillie and Vera Lynn, were fine. Principal criticism among listeners was directed against Miss Bankhead's reading of Gene Fowler's "Jervis Bay" poem, which closed the entry. This was considered a too-obvious sentimental sop, unsuited to British tastes and out of place in a high-spirited, fast-paced variety program.

Show's overall impact was big, both for straight entertainment and its political implications. The trade appraised this as a big plus for Anglo-U.S. relations, even though the British press generally rapped it. Show, of course, will also be edited tighter for its replay in the U.S., when it kicks off the new season Sept. 30. For one thing, the Mr. and Mrs. satire (Allen and Miss Bankhead), previously heard twice in America, will be replaced by a skit featuring Vivien Leigh.

"Big Show" cast and crew, along with the NBC execs who accompanied them from N.Y., left here for Paris, incidentally, where they'll do next Sunday's (23) show from the Empire Theatre, ac variety house on the Champs-Elysees.

Listeners' telephone reactions to the BBC were mostly unfavorable but this isn't regarded as a fair appraisal. Normally, only complainers bother to phone. A full-scale countrywide checkup is now being conducted by a listener research bureau, but results are not due for 10 days. It is, however, expected to confirm that the arier had the biggest listenership to date for a Sunday night variety. It's generally conceded that the production's slickness was a model for British producers.

Program ran five minutes overtime and wasn't cut off, although this is a common BBC practice. *Myro.*

Legit Boarding House
Yarn Bought by Ronzoni

Ronzoni Macaroni has bought the 10:30 p.m. Tuesday spot on WJZ-TV, N.Y., for a situation comedy, "Actors Hotel." Carlo Corelli, Prop. Series, which stars William Edmunds, deals with a theatrical boarding house. It starts Sept. 23.

Carlo de Angelo will produce, with Ted Nathanson directing and scripts by Flora Frank and John Fleming Agency is Emil Mogul.

PHILIP MORRIS PLAYHOUSE
(The Great McGinty)
With Paul Douglas, Everett Sloane, Patricia Wheel, others; Ray Bloch orch; Ken Roberts, announcer
Producer-director-writer: Charles Martin
30 Mins.; Tues., 10:30 p.m.
PHILIP MORRIS
NBC, from N. Y.

Bunni.

"Philip Morris Playhouse," premiering on NBC last Tuesday night (11) after several previous seasons on the CBS web, kicked off with a slick presentation of Preston Sturges' w.k. political satire, "The Great McGinty." Adult, fast-moving story evidence that radio still has plenty to offer in the way of drama, despite the current emphasis on television. If the budget on this series will permit the thesping talent and quality scripting used on the initial throughout the season, then it should have little trouble attracting and holding a sizable audience.

Paul Douglas starred in the title role, as the barkeep in a rundown "banana republic" saloon who had once been a governor back in the States. As in the film, which starred Brian Donlevy, the story was told via flashback and producer-director-writer Charles Martin did a masterful adapting job of condensing the story into a half-hour form. "McGinty" role was tailor-made for Douglas' blustering, good-humored style and he capitalized on every line. He was given fine support by Everett Sloane, as the political boss who set him up in office, and Patricia Wheel, his secretary whom he married in order to get the female vote.

Show had the imprint of quality throughout, under Martin's hep production-direction. Use of Ray Bloch's full orch was a welcome relief from the organ bridges used too often on radio dramatics. Sound effects and all production credits were top-drawer. Only drawback to the show were those Philip Morris "noise-test" commercials, which lose whatever impact they might have in video when they're aired for the ear only. But they apparently sell the sponsor's product, and that's what bankrolls the show. *Stat.*

BROADWAY'S MY BEAT
With Larry Thor, Jack Kruschen, Charles Calvert, others
Producer-director: Elliot Lewis
Writers: Morton Fine, David Friedkin
30 Mins.; Sat., 9:30 p.m.
Sustaining
CBS, from Hollywood

"Broadway's My Beat," a Gotham located whodunit, came back to the CBS airplanes Saturday (15) with a double murder and a single-minded police lieutenant whose relentless efforts in uncovering the criminal made for just average listening. Scripters Morton Fine and David Friedkin dressed up their tale of mayhem with a pseudo-poetic commentary that tried to give the mazda belt an atmosphere of glamour and intrigue but only served to slow up session's pace.

As Danny Clover, the dauntless detective, Larry Thor worked in a steady monotone that was too studied and he seemed overly impressed by the scripters' fanciful commentary wording as he delivers such lines as "Broadway, the gaudiest most lonesome mile in the world." His assistants, Sgt. Muggaven and Sgt. Tartaglia, played by Jack Kruschen and Charles Calvert, respectively, offered nice change of pace but since Thor got most of the mike time, program bordered on the soporific.

Story on the preem was uninspired and obvious. It hinged on the murders of an unfaithful wife and her lover by the husband and any amateur Sherlock could have wrapped up the case in half the time allotted the Broadway gumshoe. Dialog and situations need to be sharpened before this CBS version of the Broadway beat can come to life.

Other cast members were adequate in lesser assignments.

BOB SNYDER SHOW
With Woody Herman, Guest Orch
30 Mins.; Sun., 11:30 p.m.
Sustaining
NBC, from Albany

Woody Herman cut a sharp broadcast in the first of Sunday night band organizations from Crooked Lake Hotel, Averill Park (20 Miles from Albany) under the aegis of promoter-disk jockey Bob Snyder. Snyder, who has been doing weekend shows from the lake spot over WPTR and who is also presenting attractions at R.P.L. Field House in Troy, is bringing name orchestras to the hotel's spacious dining room for at 8-12 p.m. dance session. The final half

(Continued on page 48)

CARNATION CONTENTED HOUR
(The Great McGinty)
With Jo Stafford, Tony Martin, Victor Young orch; Jimmy Walford, announcer
Writer: Albert V. Hansen
Producer-Director: Bob Redd
30 Mins.; Sun., 9:30 p.m.
CARNATION MILK
CBS, from Hollywood (Ervin Wacey)

Tony Martin, after a string of personal appearance shots here and abroad, has come back to his regular spot on this show with Jo Stafford for one of the best vocalists parleys on the airplanes. A roster of top male vocalists had been sharing the billing during Martin's absence and, with the latter's return, the show can be expected to settle down as a topflight session.

Few singers in the business can equal Martin in belting across a pop tune. On his first show of the fall, season Sunday (16), Martin reprised his disk click, "I Get Ideas," with solid results and hit equally well with such tunes as "September Song" and "Sweet Mystery of Life." Martin also did a neat duet with Miss Stafford on Irving Berlin's "You're Just In Love," with the latter soloing in her usual fine form on "This Can't Be Love" and "Out O' Breath." Victor Young's orch also contributed one lush instrumental number.

While this show is aces musically, the chatter by Miss Stafford, Martin and announcer Jimmy Walford is on the pedestrian side and detracts slightly from the total impact. Plugs are kept short and are handled in good taste.

BILL WEAVER SHOW
With Bill Weaver, Ray Hackett orch
Producer: Dick Brill
Writers: Don Hinkley, Dick Brill, Bill Weaver
30 Mins.; Mon.-Thurs.-Fri.
Participating
KCBS, San Francisco

The overall listening reaction to this pleasant melange is one of relaxation. In this, Bill Weaver manages to project his own effortless chatter to good effect as he ranges the casual, the droll, the innocuous. There is no effort at any point to punch or propound and the general subject matter is of the homely, congenial and infectious slant. Where humor is tossed up it is of the dry, bucolic type. That it clicks is evidenced by the studio audience's appreciative reaction.

In addition to Weaver's own copy, the show includes an interview with a visiting celeb (Dick Haymes, who also sang one item, when caught), and one or more of the studio visitors who provide a foil for incidental chatter. To the latter are given courtesy gifts such as tickets to legit show, etc.

Music by orch is included, generally two tunes, Ray Hackett's group turns in an acceptable chore of the pop items.

This is a program which makes a virtue of understatement, show pacing and cracker-barrel humor. Nice and easy on the nerves, and pleasant listening. *Ted.*

HIGH TIME FOR MUSIC
With Leon Kellner, Bob Hamilton, High Timers
Producer: Bill Ellwell
90 Mins.; Mon.-Thurs.-Fri., 11:30 a.m.
WDSU, New Orleans

This is an enjoyable combination of bright platters, piano and orchestra music with amiable chatter between Leon Kellner, pianist, and disk jockey Bob Hamilton. It's all nicely tailored for the daytime audience, being keyed to an informative and relaxing note.

Banter between pair deals with everything from Ava Gardner to discussions of music. The nimble-fingered Kellner, who bats the band in Fountain Lounge of The Roosevelt, also sets the mood for a pop recording with a piano introduction or will fade out the disk in the middle of its playing by Hamilton and give his own rendition of the same tune on the ivories.

To add variety to show, Kellner and the "High Timers," musical trio composed of drums, trumpet and bass, provide lots of smooth and easy-to-listen-to rhythm. Kellner's glistening piano arrangements of current pops and standards make a rich programming fabric. Hamilton's spelling is especially adept.

Duo at times have tendency to carry the leisurely pace a little too far. They made it appear as though they were killing time. There's little doubt, however, that "High Time For Music" will be one of the brightest spots on the midday spectrum.

Show also presents an occasional guest, most recent being Pat Terry, Decca artist, who was in city on visit. *Lius.*

It's an after-dinner mint!

WCBS-TV'S "Early Show" is a money-maker, no doubt about it.

This early-evening film program has been a bonanza for advertisers since it first went on the air in April. Currently delivering a 12.1 rating—an average audience of 766,050 potential customers each night, five nights a week—it has consistently out-rated all other local early-evening film shows in the New York area.*

It works almost automatically. New York viewers who know Channel 2 as the place to go for the best television entertainment naturally turn first to "The Early Show" for the best TV films. And "The Early Show's" wide selection of comedies, romances, adventures and mysteries keeps them coming back, day after day after day.

You can get these people interested in your product...let "The Early Show" coin money for you. At a cost per thousand viewers (*before* earned discounts) of only 72 cents! For further details, just call WCBS-TV OR CBS TELEVISION SPOT SALES.



WCBS-TV

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CBS OWNED

Television Reviews

Continued from page 36

himself, that he would run?" But he was outspoken in opining that the general would be chosen by popular demand.

CBS-TV White House correspondent Charles Collingwood had little to do as the moderator for the session came off smoothly. Questions were short and to the point while Sen. Duff's answers, although a trifle long-winded, were not padded to excess. Opening airing originated live from Washington. Format reportedly will vary in the future from panel discussions to individual interviews. In sum, this is an adult program that deserves wide attention. *Gill.*

STAGE ENTRANCE

With Earl Wilson, guests
Producer: Ted Hammerstein
Director: Bill Seaman
15 Mins.: Mon., 8 p.m.

Sustaining

WARD-DUMONT, New York

N. Y. Post's nightlife columnist, Earl Wilson, returned to DuMont Monday (17) in the familiar guise of interviewer and reporter. With a global trek behind him, Wilson fell right into the Broadway groove offering some titbits of gossip and displaying neat reportorial tactics in his interview with Phil Regan.

The 15-minute stanza was breezy and informal throughout. Regan retold the tale of his transition from a N.Y.C. policeman to popular tenor with ease and candor. His thankful credits to such names as Gracie Allen, Guy Lombardo and Irene Dunne gave it a nice show biz quality. As an added flip, Regan brought on a N.Y. detective, Eddie Martin, who cracked across an okay version of "Tura-lura" in a pleasant tenor.

After an all too brief account of his round-the-world trip (Wilson should take advantage of this material for future shows), he introduced young songstress Joan Kibria, who got off a lyrical rendition of the oldie, "Who Cares?"

Program becomes a 30-minute Oct. 1.

STORY OF NATURAL GAS

With Bill Walker, Don Crawford, Martha Brooks, others
20 Mins.: Mon. (10), 8 p.m.

NIAGARA-MOHAWK

WRGB-TV, Schenectady

Television was used for the first time here, and rather effectively, to acquaint the public with a new type of heat, and to demonstrate how home appliances must be adjusted to handle same. Niagara-Mohawk power chain purchased a half-hour of choice time and backed this with larger newspaper insertions suggesting that families without television sets arrange to view the program with relatives or friends owning video. Utility has already introduced natural gas in Johnstown and is set to complete installation in Gloversville, Amsterdam, Schenectady, Glens Falls, Saratoga, Albany and Troy before Thanksgiving.

Two company officials, Bill Walker and Don Crawford, a gas engineer, did most of the narration and explanation. These were supplemented by motion pictures of outside and inside installation. For the latter, Martha Brooks, WRGB-WGY home economist, played a chatty, inquiring housewife in a kitchen scene with a young man from a conversion equipment company. Charts were also used.

Latter half gained momentum and interest after a druggy first portion. Kitchen episode was simply though surely handled by Miss Brooks. Filmed shots were just fair. Program ended abruptly, with no credit for direction or production. Television holds an impact for this kind of feature which radio lacks. *Jacop.*

ADVENTURES OF ELLERY QUEEN

(The Twilight Zone)
With Lee Bowman, Eva Gabor, Florence Ames, Luis Van Rooten, others; Ray Carter, music
Producers: Norman and Irving Pincus

Director: Don Richardson
Writer: Henry Misrock
30 Mins.: Thurs., 9 p.m.

KAISER-FRAZER DEALERS
DuMont, from N.Y.
(Weinstein)

Combination of a stereotyped script and production flaws got DuMont's "Ellery Queen" off to a slow start for the new season last Thursday night (13). With Lee Bowman back in the title role, the series should pick up to the high point it had established by the end of last season. But the initial left far too much to be desired to

lure viewers to tune in again next week.

Basic fault lay in the story. An original by Henry Misrock, titled "The Twilight Zone," it was an inept yarn about Soviet kidnappers of anti-Communists in the west sector of Berlin, and transporting them into the east zone for torture and eventual disposal to slave labor camps. Story has been told, and told better, many times before, not only in pictures but on video. Misrock, with Don Richardson erring in his direction, made the Russians act like doits and their actions a poor copy of the Nazi techniques. Characterization of the Soviet heavies, as a result, carbonized those usually found in pictures about stormtroopers. In addition, there was none of the whodunit or suspense atmosphere which should be associated with Ellery Queen.

Bowman, Eva Gabor and others in the cast had little chance to rise above their cliched lines and situations. Bowman and Florence Ames, who plays his father in the series, are the regular cast members. Producers Norman and Irving Pincus mounted the program on some fair-looking sets, but the lighting was so bad throughout that there was no opportunity to take advantage of them. Ray Carter's music backgrounded the action. Rex Marshall did his usual capable job in spelling the Kaiser-Frazer plugs which, per usual, were inserted at the opening, middle and close. *Stat.*

LIFE WITH LINKLETTER

With Art Linkletter, Jack Flattery
Producer: John Gueldner
Director: Stuart Phelps
Writer: Martin Wark
30 Mins.: Fri., 7:30 p.m.

GREEN GIANT
ABC-TV, from Hollywood
(Lee Burnett)

Affable Art Linkletter is back with his audience participation highjinks for an alternate week ride on ABC-TV. Certainly one of the topnotch manipulators of the hand mike-interview situation, since unspooled an amusing half-hour of tomfoolery Friday (14) destined to ring up a highly respectable viewing quota. It was all in the "good, clean fun" category, with the minimum of embarrassment for the freelance stooges.

The one gag that might have resulted in some discomfort for the persons involved actually was the one that paid off the best, both in looks and loot for the parties involved. It featured a young couple about to be married with the husband-to-be subjected to a hooked-up lie detector test in which he was asked some rather probing questions about his previous life. Unbeknownst to the sweating young man, his brother was hidden off stage and rang a bell every time he fibbed. If his future bride wasn't in on the gag from the start, the prospective groom left the show with a lot of explaining to do. He was caught lying about such matters as whether he'd ever proposed to another gal or ever been in love with someone other than the fiancee who was standing at his side.

Another good sequence was Linkletter's chinning with five moppets, with the serious minded youngsters provided several chuckles under host's kindly prodding. This bit finalized with two of the kiddies putting on a brief boxing exhibition for which ex-champ Mickey Walker served as referee. Show was padded out with other standard Linkletter devices such as the grab bag prize list.

Linkletter, assisted by announcer Jack Flattery, did a client-pleasing job huckstering the Green Giant canned merchandise. Effective plugs were smoothly woven into the format.

This version was kinnied but subsequent shows will be on film. Kine quality was good. *Dare.*

PRUDENCE PENNY SHOW

With Eileen Burr, Emma McCann, Jerry Coyle, others
30 Mins.: Thurs., 1:30 p.m.

ALBANY TIMES-UNION
WRGB-TV, Schenectady

Prudence Penny show for homemakers, returning to the screen for its second season, revealed minor changes in format and fair improvement in presentation. Mrs. Eileen Burr, food editor of the Hearst Albany Times-Union, interviewed two women hobbyists, and Mrs. Lucille Bush, director of consumer education for the Johnson Wax Co., and displayed, with comment, a menu for the day. Mrs. Emma McCann, home service con-

sultant for Niagara-Mohawk Power Corp., demonstrated the preparation of a casserole dish which had been part of the principal meal. Jerry Coyle, WRGB, chatted with three of the women, announced the program and wrapped up same.

Mrs. McCann, a competent demonstrator and maturely photogenic, repeated too often. Mrs. Burr displayed a more relaxed manner than when she debuted on video, but showed little progress in correcting a flatness of tone and dryness of delivery. Mrs. Bush did a seven-minute spiel on the Johnson line, which seemed like an overdose of straight advertising. Program is an interesting, helpful one for women. *Jaco.*

Color TV Review

MEL TORME
With Ellen Martin, Peggy King, Jean Leon Destine, M. Crayon, Red Norvo Trio, Steve Allen
Producer: Bob Bach
Director: Ben Magnes
30 Mins.: Mon.-Fri., 4:30 p.m.

SUSTAINING
CBS-TV, from New York

Newest CBS tinter is a modest budgeted affair topped by Mel Torme. With this session, the network attempted working in pastel shades almost exclusively. Result was an extremely subdued demonstration that was almost drab at times. It was at extreme variance with its previous "Buff & Cobb" when some of the most vivid hues in the spectrum were used. Between both contrasts there should be a medium shade which would register best.

This session achieved one major effect that was salutary. After the first few moments, one is likely not to notice that it's a color demonstration. There's more accent on the content and the show must get by on its own.

The Torme display is not the kind that holds up under these conditions. Although the lead showed some sparkle he didn't have the staying qualities that would make him acceptable for a half-hour. He's surrounded by some fair talent with a French import, Mons. Crayon, who does quick background sketches. He's a turn who's been in the U.S. several times at various cafes. He creates some good sight stuff, but dialog with Torme is a little hard to take.

Torme also has a couple of lookers assisting him. Eileen Martin did a cute dance number and Peggy King has a singing style that does well in the supper clubs. A Haitian dancer, Jean Leon Destine, provided a picturesque turn with bongo accompaniment.

Guest contingent was headed by Steve Allen, as always capable of brightening up most programs, and Red Norvo provided a lively musical session with his trio. *Jose.*

Philly Inquirer Buys WFIL's U. of P. Gridcasts To Promote Sun. Editions

Philadelphia, Sept. 18.

All nine Univ. of Pennsylvania football games this season, beginning with the Penn-California game Saturday, Sept. 29, will be broadcast by WFIL under the sponsorship of the Philadelphia Inquirer, to promote the newspaper's more than 100 Sunday features and comics.

Commercial announcements during the grid broadcasts will cover all these features, as well as general promotion pitches. Inquirer sponsorship of the football broadcasts is felt to be a service to grid followers in this area as the result of NCAA restrictions on the college sport.

WFIL is linking an all-out promotional job to woo a top audience for the Saturday afternoon broadcasts, with extensive use of car cards, three sheets, subway posters and newspaper ads. In addition the series is to get numerous radio and television plugs on both WFIL and WFIL-TV.

A similar promotional effort was employed last fall, with the result that WFIL attained peak ratings for its Penn broadcasts despite the fact that another station had aired the U. of P. games exclusively for a decade or more.

Gene Kelly, known to thousands of Philadelphians as the "Voice of the Phillies" through his broadcasts of baseball games over WPEN, will do the play-by-play on the Penn games exclusively for WFIL. Color commentary will be furnished by Tom Moorehead, the station's sports director.

From the Production Centres

IN NEW YORK CITY . . .

WOR proxy Theodore C. Streibert again heads N. Y. Visiting Nurse Service fund drive . . . George Comtois, ex-MBS, new ABC account exec . . . World Broadcasting has appointed L. H. Theiss, for past three years general manager of WDAR, Savannah, as field representative . . . Rita Furs has bought participations on Bill Slater's "Luncheon at Sardi's" . . . WOR . . . Marty Gleckman and Bert Lee, Jr., will do the Fresh Air Fund gridcast over WMGM tomorrow (Thurs.) eve, with Miller High Life bankrolling . . . David N. Simmons has been upped to veepee of John Blair, station rep . . . Morton Wishengrad scripted ABC documentary on role of Radio Free Europe to be beamed by ABC tonight (Wed.).

Dick Winter, WINS publicity director, adds chores as production manager for the Crosley outlet . . . Paul Gardner added to the AM-TV publicity department of Young & Rubicam and will continue to handle sports acts on "We, the People" . . . Charles Harrel, ex-ABC, joins the radio-tele staff at Lennen & Mitchell as production supervisor . . . "Big Joe" Rosenfeld and wife Choo-Choo fly to Israel under auspices of two aid-to-Israel societies . . . Mary Ruth Pryor of ABC budget department weds Armand Scalla Sept. 29 . . . Errol Garner guests on "Piano Playhouse" Sunday (23) . . . Barbara Rosen is new face in ABC blackery.

WNCA's Barry Gray sporting a new Jaguar speedster . . . Jan Miner does femme lead on "Greatest Story Ever Told" Sept. 30 . . . Ad Women of New York now enrolling girls for its annual 22-week course, which starts Oct. 22 . . . New York U offers a course in drug-cosmetics marketing, professed by Robert F. Degen, Ted Bates account exec . . . WOV flack Anne C. Baldwin off for 10 days in Maine and Mass. . . Dan Schmidt 3d, ex-WOR, is new account exec for CBS Radio Sales . . . NBC's Ben Grauer flew to Mexico City yesterday (Tues.) to rep the U.S. at a luncheon of the new National Assn. of Radio Speakers of Mexico . . . Jules Seebach back at WOR on Monday (17) after a week's illness . . . Grant Richards added to "Our Gal Sunday" . . . Watson White new to "Backstage Wife" . . . Frank Readick, Haskell Coffin and Lawson Zerbe, "Stella Dallas" additions . . . Linda Carson Reid, Patay Campbell and Bob Pollack join "Just Plain Bill" . . . "Front Page Farrell" additions include Gavin Gordon, Ray Johnson, Joe Julian, Dick York and Bill Zuckert . . . Walter Bennett leaves WOR press department Friday (21) for General Electric, Henry Wilson, ex-Hyde Park News, replaces him.

Ann Howard, formerly with Bernard Proctor, joins Benton & Bowies as casting director replacing Catherine deCarlo, who has resigned . . . Franklin Palusk has resumed as emcee of WJZ's Igor Cassini ("Cholly Knickerbocker") stanza, during Cassini's illness . . . N. Y. Chapter of American Women in Radio & TV launches its first season on Monday (24) with a dinner. Reservations are being handled by Margaret Cuthbert of NBC . . . John T. Madigan, ABC director of News, has been named to the new post of director of ABC-TV's news and special events department. Donald G. Coe becomes news director for AM with a manager of AM special events still to be named.

IN HOLLYWOOD . . .

KMPC is staging a "Red Friday" Sept. 28, with mock Communist troopers "taking over" station operations for the day. Soviet-slanted news, programs, features. Blurs throughout day will tell listeners it's just a stunt . . . Vets sportswriter Deke Houghale teed off "Pigskin Eddie" . . . Mutual's "Singing Marshall" is vacationing in Hollywood for a week . . . Tidewater-Associated Oil is bankrolling KMPC's coverage of nine Pacific Coast football games upcoming season, eight of them Pacific Coast Conference frays. Nine eastern grid games will also be aired on KMPC, sponsored by Beverly Hills and San Marino Ford . . . Gloria De Haven taping spots to blurb January March of Dimes campaign . . . "My Friend Irma," Marie Wilson-Cathy Lewis airen on CBS, resumed this week as sustainer for first time since eight-week trial period when it hit airwaves four years ago. CBS is still negotiating for an angel for both the AM and TV versions of "Irma."

KECA. KFWB and KMPC covering House Un-American Activities committee investigation into Communism here, with KECA editing and taping an hour of testimony nightly, while KMPC tapes an hour three times daily . . . Mutual's "Singing Marshall" is vacationing in Hollywood for a week . . . Tidewater-Associated Oil is bankrolling KMPC's coverage of nine Pacific Coast football games upcoming season, eight of them Pacific Coast Conference frays. Nine eastern grid games will also be aired on KMPC, sponsored by Beverly Hills and San Marino Ford . . . Gloria De Haven taping spots to blurb January March of Dimes campaign . . . "My Friend Irma," Marie Wilson-Cathy Lewis airen on CBS, resumed this week as sustainer for first time since eight-week trial period when it hit airwaves four years ago. CBS is still negotiating for an angel for both the AM and TV versions of "Irma."

IN CHICAGO . . .

Joseph Caro, for the past 16 years veepee and director of the Earle Ludgin agency, has joined Weiss & Geller as veepee . . . Pierre Andre tapped for the commercial spieler job on Mutual's "Sky King" and "Ladies Fair" . . . WMBI, Moody Bible Institute's station, marks its 25th anniversary this week . . . NBC newsmen John Cameron Swayze here to guest-speak at Raytheon dealers confab . . . WGN's "Chicago Theatre of the Air" returns Oct. 6 for its 12th year on the Mutual web. Production supervisor Marion Claire will serve as moderator with Henry Weber handling the baton . . . WLS singer Don White recuperating from a brief illness . . . WMAQ gabber Norm Barry and bride honeymooning in California. Mrs. Barry is the former Marjorie Brady, secretary to William Ray, Chi NBC news and special events chief . . . WGN farm director Norman Kraeft off on a three-month trip covering agricultural events in midwest . . . Chi NBC veep Harry Kopf and WMAQ sales topper Howard Meyers in New York last week on biz . . . WBBM announcer Ed Scott and family vacation in Colorado . . . Fred Reynolds' hosted Carol Channing, "Gentlemen Prefer Blondes" star, on his disk show Monday (17) . . . Bill Evans teeing off a new quarter hour afternoon gab and disk session on WGN.

IN WASHINGTON . . .

Helen Hayes, recently named to the newly-formed Defense Advisory Committee on Women in Services, highlighted ABC after "Time for Defense" Tuesday (18) with a special message on women in service . . . Steve Yaworski, hillbilly singer formerly featured on WAZL, Hazelton, Pa., and Brooklyn bugler "Rico" Lee will be featured on "Armed Forces Review" over Mutual Friday (21) . . . Teenage poll by Times-Herald revealed WWD's Willis Conover top rating d.j. with town's bobby soxers . . . Conover recently received official U. S. recognition by being featured on Treasury Department's "Guest Star" radio series and on State Department's "Voice of America" platters . . . ABC news commentators Elmer Davis and Drew Pearson filmed from WMAL-ABC studios for 20th's new science-fiction thriller, "The Day the Earth Stood Still" . . . Jack Henry, WMAL-ABC radio and TV newsmen guest speaker at this week's annual powwow of Virginia Association of Launderers and Dry Cleaners . . . Fall sports schedule for WNBW-NBC includes exclusive telecasts for this area of seven NCAA football games, four service games and World Series . . . WOL-Liberty broadcasting all Army football games except two, with Ted Husing miking . . . Latest Pulse report on local radio ratings gives WTOP-CBS top score with 22.9%, with WWBC-Mutual (16.2%) and WRC-NBC (14.4%) in next two places.



JACKIE GLEASON

*** *2nd Year* ***

"CAVALCADE OF STARS"

DUMONT TV NETWORK

... In grateful appreciation to:

MILTON DOUGLAS, FRANK BUNETTA,
EDWARD KLETTER, JOE BIGELOW,
BENNIE PIERMONT, SAMMY SPEAR,
JOE CATES, JOEL ROSE, ART CARNEY
and the JUNE TAYLOR DANCERS.

—You're a lot of Dandy, Dandy Dandies.

—and I've enjoyed visiting:

COLGATE COMEDY HOUR
FRANK SINATRA SHOW
MUSICAL COMEDY TIME
TEXACO STAR THEATRE
FORD STAR REVUE
FRIGIDAIRE SHOW

Television Chatter

New York

Ray Battersby, former NBC press department staffer and now with Hill & Knowlton, tapped for active duty in the Marine Air Reserve starting Oct. 22. CBS-TV's **Robert Q. Lewis** leaving Sunday (23) for a two-week trip to England and France, where he'll tape recording artists for his CBS-AM "Wax Works" show. His TV substitute for the Sept. 29 stanza of "Show Goes On" will be set later.

Sylvia Dowling, formerly with Young & Rubicam, joined Sullivan, Stauffer, Colwell & Hayes as a TV copy supervisor. **James Page Paglars**, proxy of Mannion Sound Stages, left for the Coast Saturday (14) to huddle with agencies to film some of their films in N.Y. His studio team production Monday (16) for Holbart Productions on a 13-week series titled "Buckets Are My Basket."

Betty Donahue, of the CBS-TV research secretarial staff, married Sept. 4 to Edward Finnegan. **Vet songwriter Fred Hillebrand** plays one on NBC's Armstrong Circle Theatre" Sept. 25. **Lucille Watson** inked for 13 weeks on CBS' daytime "Garry Moore Show". **Marie Wilson and Jackie Robinson** guesting on CBS' "Celebrity Time" Sept. 30. **David Gross**, former DuMont account exec, and **Tom Kelleher**, national sales rep for

Official Films, joined United TV Programs sales staff.

NBC-TV's **Roberta Quinlan** to chair N.Y. Camp Fire Girls safety drive. **Jan Murray** to do three consecutive appearances on James Melton's show, starting tomorrow (Thurs.).

Dick Wigginson replaces Arthur Caselli in "One Man's Family," resuming on NBC Saturday day (22). **Bill Gargan, Jr.**, and **John Lynch** have packaged a show around Eddie Foy, Jr.'s "Foy's Joint".

Russ Hodges starts a cross-the-board sports show on WJZ-TV on Oct. 1.

"Longines Chronoscope," which now aired once weekly on CBS, gets three times a week on the full net at 11 p.m. starting Monday (24).

Harvey Orkin switches from the William Morris office to Frank Cooper & Associates this week where he'll concentrate on handling TV scripters. **Bob Schiller** is due in from the Coast today (Wed.) to prepare the initial **Danny Thomas** stint on NBC's "All Star Revue" with the program's other writers, **Phil Sharpe, Aaron Ruben** and **Jerry Seelen**. Show is slated for Oct. 13.

"Fred Waring Show" prepped Sept. 19 on CBS as a Young & Rubicam production, the General Electric account on the package not moving over to BH&O until Nov. 4. **Charles Friedman** tapped to produce and direct the Edie Pinza-Milton Berle

stanza on NBC's "Colgate Comedy Hour" Sunday night (23).

Andy Rice, Coast scripter, in Gotham with sketches he did for Eddie Davis' revue "So This Is Brooklyn." Some will be used on Milton Berle-Edey Pinza stint on NBC-TV "Comedy Hour" Sunday (23). "Lux Video Theatre" probing the teenage problem with an anti-narcotic play "A Matter of Life," with Edmund O'Brien next week.

Hollywood

William Morris office has worked out day-and-date screenings of the pilot film in "The Blondie Story" vidpix series. Footage will be shown agency execs here, in N.Y. and in Chicago on Saturday (22). **Richard Wallace** directed with **Arthur and Patricia Lake** heading the cast as Dagwood and Blondie and their children, Marion and Arthur, Jr., as the Bumstead offspring. **Wanda Hendrix** set to star opposite **Mei Swift** in a vidpix series which **Wes Beeman** Productions is making at Goldwyn Studios. **Jack Vaglini** signed **Lester M. Mitchell** to direct the "Hollywood Leg Man" telefilm series which starts today (18). **Edward R. Conne** and **William Stephens** signed contracts with Motion Picture Center Studios to act as exclusive agents for telefilm activity on the lot.

Texas Theatre owners L. N. Crim Jr. and **Robert Hartgrove** checked in from Dallas to set up financing for a string of western pix for television, starring **Bill Bishop**. Oct. 15 starting date has been pencilled in for the initial series of six half-hour videotapes. **N. Gayle Gitterman** exited as producer of Allegro Pictures, vidpix firm and set up a new organization, Sphere Productions. **Proxy William Lava**, of Allegro, is taking over as producer with **Maurice Wright** upped to associate producer. **Lumden Hare** set for a role in "The Invisible Hand," latest in the Jerry Fairbanks' "Front Page Detective" series. In the first such deal made, NBC and AFM agreed that the music on the **Groucho Marx** radio show could be used on the video simulcast.

Lou Lilly's original teleplay, "The Voices," added to the "Hollywood Theatre" schedule at Jerry Fairbanks Productions. **Elizabeth Fraser** drew the femme lead in "The Money," **Bing Crosby Enterprises** vidpix. **Dick Haymes** making video trailers to plug his N.Y. Roxie vaude opening Sept. 27. **Aleen Leslie** will stay around Hollywood for the next two months, scripting future stanzas for her "Date With Judy" show. Screen Actors Guild inked interim collective bargaining with six vidpix producers, Revue Productions, Procter & Gamble, Dancer-Pfizer-Sampie, **Wes Beeman**, Eisenbach Productions and **Don W. Sharpe**.

Larry Klein, after a year in N.Y., rejoined the Bob Hope writing staff. **Wally Fox** and **George Archainbaud** will share directorial chores on the second series of 26 "Range Rider" vidpix which **Louis Gray** will produce for **Gene Autry's Flying A Pictures**. **Vidpix** and commercial film tagged "The Lady and the Rocket" will be made by Jerry Fairbanks for Oldsmobile, to intro latter's new cars. Tint half-hour film will top-line Fairbanks' partners **Jean Ruth** and **Bill Lechner**. **Kevin Sweeney**, former AM and TV sales manager for KFI named KHF-TV sales manager.

Bob Clampett, producer of "Time for Beany," signed his sound effects man **Erving Shoemaker** to a seven-year pact. **Pamela Britton** set to do a series of Snader Telescriptions while she's here in town starring in the national company of "Guys and Dolls." She'll do six numbers Friday (21).

KNBH general manager **Tom McFadden** elected secretary-treasurer of the Television Broadcasters of Southern California succeeding **Haan J. Taylor** who angled when he switched to radio. **Don Fedderman**, KLAC, KLAC-TV general manager is proxy of the group. **Harry Ackerman**, CBS-TV vice-president signed **Hugh Whitlock** and **Bob Snyder** to script the **Frank Sinatra** teleshow. **KHF-TV**, which grabbed the World Series video rights for the coast to end what had been looked on as an NBC exclusive, followed it up with its own exclusive sports deal. **Don Lee** station will televise 21 home games of USC and UCLA in the upcoming Pacific Coast Conference basketball sked, paying approximately \$33,000 for the rights.

Chicago

WGN-TV's remote crew will handle the Windy City pickups of the Chi Bears and Cardinals pro football games for DuMont. Under web's deal with the National Football League, telecasts will not be

beamed locally. **WBKB** general manager **John Mitchell** in New York last week huddling with CBS-TV brass on indie's affiliation pact renewal. **Herman Dinkins** joins the **Don Herbert** office as research assistant on "Mr. Wizard." Sunday afternoon muppet-angled science demonstration show via NBC-TV.

Jack Page's "Hit Spot" has been renewed for another 13 weeks on WBKB by Drewry's Ale. **Pat Tobin** is sitting in this week for **Norman Ross** while he vacates from his morning film jockey show on WNBQ. **Wm. A. Lewis** Stores has renewed Tuesday night "Theatre of Romance" feature film series on WGN-TV for another 52 weeks. **Marela Kuyper**, Chi NBC-TV script gal, has joined TV director **Bill Hobin** on the "Show of Shows" display in Gotham. **Peter Hand** Brewing Co. has purchased **Fredric Ziv's** "Boston Blackie" vidpix for WGN-TV beaming, starting Oct. 2. **Marion Dennison** is new assistant in the Chi NBC-TV promotion department. **Zenith Corp.** unveiled its 1952 tele set line before dealers and distros last week.

London

"What Happens to Love?" first television play by **Ted Willis**, to be presented today (18). **Jay Shandor** and **Sydney Tafer** enact the couple around which the story is written, and direction is by **Kevin Sheldon**. **Eileen Herlie** makes her television debut in "The Little Foxes" Sunday (23), supported by **George Coulouris**, **Walter Crisham**, **Hugh Williams**, **Jean Forbes-Robertson** and **Carole Marsh**. **Stanley Haynes** directs the production, will be repeated Sept. 27. The arrival of **Princess Elizabeth** and the Duke of Edinburgh at their first film premiere, "The Lady With a Lamp," at Warner's (22) will be telecast. **Mary Hill**, a "Woman's Hour" commentator, will describe the women's clothes, and **Leslie Mitchell** will introduce the pic's stars and some of the celebrities attending the show.

Secondly, an adaptation of "Caleb" will not be the first of Shaw's works televised in this country. More than two years ago, one of the local TV outlets produced an amusing version of Shaw's one-act comedy, "The Great Catherine," which featured **David Wayne** then doubling out of "Master Roberts" as the British Englishman (a Shawian expression) at the court of Catherine of Russia. And if one wanted to be technical, it could be further noted that the Gabriel Pascal filmizations of "Pygmalion" and "Major Barbara" have both been televised locally on several occasions.

This claim of producing a "first" is growing increasingly tiresome. Last year it was a version of "Coriolanus" that was proclaimed as being the first "professional" performance ever given in America, a decidedly false statement. Somebody ought to remind TV producers and publicity men that there is an excellent source for research available to them — the Theatre Collection of the N.Y. Public Library.

Dan H. Laurence.

WCPO-TV

Continued from page 33

kid show, under theory that moppets "will always turn on a set and never turn one off." Following a newcast at 8 a.m., there is a feature film at 8:15. This is a re-run of the pic beamed the previous night, concept being that while the night-owl husband may have seen the film, the early-rising wife will watch it with her morning coffee. Ratings run around 8-10.

From 9-10 a.m. there are two live programs, "Queen of the Kitchen" and "Coffee Club," followed by a disk show at 10 and a feature cooking entry at 10:30. **Al Lewis'** kid show goes in at 11 a.m., with the Frances Langford-Don Amache ABC series picked up from noon to 1 p.m.

Afternoon features include a cooking show and an audience participation. **Paul Dixon** goes in at 1:30 for 150 minutes cross-the-board. That's followed by western films for kids, interrupted by a 15-minute news strip. From 7-11 p.m. station takes network feeds. Post-11 p.m. programming starts with five minutes of news and then a double film feature.

Waters is proud of the fact that "we always offer a program, never a test pattern." Consistent programming, he feels, will keep the outlet out front.

Methodists Vote Funds For Radio-TV Shows

Delaware, O., Sept. 14—Methodist laymen representing the two conferences of the church in Ohio last week unanimously passed a resolution calling upon their church to underwrite an expanded program in radio and television.

Resolution called for a positive radio and TV program to be developed as a continuing activity of the Methodist Church in the Ohio area; asked that it be financed by increasing the assessment of each church in the area; urged that at least \$30,000 be raised in the next conference year (1952-53) to start the program; that the program be developed and administered by the Ohio Area Office of Public Religion and Radio of the Methodist Church; and that the Board of Lay Activities of each conference encourage laymen to sponsor radio programs on a district and community level as part of their program.

Phony TV 'Firsts'

New York

Editor, VARIETY

In reporting future activity of the NBC-Hobart Montgomery show, it is stated that the play, "Caleb Byron's Profession," will mark the first presentation of any Bernard Shaw work on American TV.

There are two errors involved in this statement. In the first place, "Caleb" is not a play, but a novel written in 1882, and published three years later. Shaw wrote five early novels, although they are seldom remembered today. It was later dramatized by Shaw (1901), under the title, "The Admirable Bashville."

Secondly, an adaptation of "Caleb" will not be the first of Shaw's works televised in this country. More than two years ago, one of the local TV outlets produced an amusing version of Shaw's one-act comedy, "The Great Catherine," which featured David Wayne then doubling out of "Master Roberts" as the British Englishman (a Shawian expression) at the court of Catherine of Russia. And if one wanted to be technical, it could be further noted that the Gabriel Pascal filmizations of "Pygmalion" and "Major Barbara" have both been televised locally on several occasions.

This claim of producing a "first" is growing increasingly tiresome. Last year it was a version of "Coriolanus" that was proclaimed as being the first "professional" performance ever given in America, a decidedly false statement. Somebody ought to remind TV producers and publicity men that there is an excellent source for research available to them — the Theatre Collection of the N.Y. Public Library.

Dan H. Laurence.

Minneapolis — WDGY has promoted John Leslie, programming and production director, to assistant manager, and Gerald S. Cohen of the publicity department to merchandising and publicity director. They've been WDGY staffers since last November.

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450 different 15 minute MILLER programs

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Here, indeed, is a rare availability. It comprises the priceless library reference recordings of all broadcasts transcribed by the late, great Glenn Miller and his Orchestra.

This is Glenn Miller at his finest. Glenn Miller who set a style that is so modern it's the most widely copied band in America today. This is the original Glenn Miller, the same orchestra and vocalists who were such a sensation through three years of coast-to-coasting for one of the nation's leading advertisers...with Glenn's own voice introducing many of the selections.

Here, indeed, is a great name plus great musical programs that add up to a great sales vehicle. In addition, it's an availability that has "network" written all over it except when it comes to cost so be sure to find out how easy it is to be first with GLENN MILLER'S MOONLIGHT SERENADE SHOW in your locale!

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RONSON BACK IN RADIO WITH MCA'S 'H'WOOD'

Ronson lighters bought "Stars Over Hollywood," Music Corp. of America package, to go into the Sunday 9:30 p.m. slot on ABC. Show will follow the web's Walter Winchell-Louella Parsons parlay Agency is Grey.

Sponsor had backed "20 Questions" on Mutual for five years and a video edition on ABC-TV until it dropped both at the end of last season. Last month it preempted "Star of the Family" with Peter Lind Hayes and Mary Healy on CBS-TV, and it had been looking for a radio stanza for some time.

Last season "Hollywood" had been backed by Armour over CBS on Saturdays at 1 p.m.

Mpls. C. of C. Sponsoring WCTN-TV 'Talk of Town'

Minneapolis, Sept. 18.

Minneapolis Chamber of Commerce, city's leading businessmen's association, is sponsoring a new educational WTCN-TV series, "Talk of Our Town," which got under way with a 10:10 p.m. panel program comprising a half-hour discussion by five leading local educators and citizens of the public schools' teaching methods.

"Questions discussed were whether modern education methods are superior to the tradition, whether the schools are reaching what teenagers need and whether the school curriculum fits present needs. Discussions took the form of a debate with three each upholding the affirmative and negative. Rufus Putnam, schools superintendent, also talked on what education should attempt to do.

Boston—Hub deejays Al Burns, WHDH, and Ned Powers, WHEE, have switched jobs. Powers moving into WHDH and Burns replacing him at WHEE. . . Priscilla Fortescue, women's page gabber on WEEL, celebrated her 10th anniversary with the station last week. Sponsors and station execs tossed a party for her prior to her late afternoon stint.

Radox Suit Vs. Hooper, Nielsen to Resume

A. E. Sindlinger's suit against A. C. Nielsen and C. E. Hooper, which charges the two rating services with restraint of trade in alleging that they conspired to halt the expansion of Sindlinger's Radox, is slated to resume next month in the Eastern District Court of Pennsylvania. Sindlinger's original plea for \$2,500,000 damages has been reduced to a possible \$1,500,000 by Judge Guy K. Bard.

With the resumption of the case Sindlinger said this week that Drexel & Co., Philadelphia investment house, which financed development of Radox in Philly, was willing to go ahead with expansion of the system to N. Y. "If we could assure them that we would not be put out of business by future patent litigation," he charged, "moreover, that repeated attempts were made to work out a patent licensing arrangement with Nielsen. Latter, according to Sindlinger, "first indicated his approval of such an arrangement; later reversed his decision."

Jene Deal for Cincy Jock Nixon on ABC-TV Nixed

Deal for Jene home permanent to put Paul Dixon into the 10:10 p.m. slot on ABC-TV has fallen through, due to Dixon's previous commitments. The WCPO-TV, Cincinnati, disk jockey has a sponsored local show, on a guaranteed time basis, in the spot which Jene has on the web. Station didn't want to move the bankroller, Red Top Beer, out of the period and so Jene has to link another show.

Meanwhile, with Celanese taking over the Wednesday 10 p.m. hour which Dixon previously occupied on ABC-TV, the web has moved the Cincinnati origination to Mondays at 9:10 p.m.

ATLANTIC'S GAMES

Atlantic Refining will back play-by-play of nine college grid games over WOR, N. Y., starting Sept. 29. Leading Ivy League games are included on the schedule.

Agency is N. W. Ayer.

FRANK FOLSOM

(President of RCA) gives his reasons why

TV Gathers New Momentum on the Industrial Hit Parade

An interesting editorial feature in the

NBC Silver Jubilee Special Edition of

VARIETY Out Next Week

WELLES' 'LIME' SHIFTS TO LANG-WORTH E.T.'S

"Lives of Harry Lime," Orson Welles-starrer based on his "Third Man" film characterization, has shifted from MGM Radio Attractions to Lang-Worth Feature Programs. Switch is related to MGMRA's deal with Mutual (see separate story), by which the Metro outfit is peddling its shows to the network.

Cy Langlois, L-W prez, reports a heavy station interest in the property. "Lime" was recorded in England by (Harry Allen) Towers of London. In addition to Welles, aiter features the zither music of Anton Karas, a full orch, Irene Paradar (sister of Lilli Palmer) and Macdonald Parke, a top British actor.

'Hometown' Prepping Fall Spread on East Coast

"Hometown, America" program sponsored by Quaker Stores on WTTM, Trenton, is opening up new radio and television markets this fall backed by grocery chains in Jersey, Pennsylvania and N. Y.

"Hometown," which just concluded 39 weeks on WTTM for Quaker, has been renewed by the Trenton chain for another 26 weeks. The hour-long strip, with store interviews and telephone auctions, features John Barry and is produced by Gene Milner.

As a result, KIRO broadcast during July and August four half-hour programs titled "File Number Five," on the drug traffic in the Pacific Northwest, touching upon

One-Station Seattle Campaign Brings Passage of Pacific Anti-Drug Act

By DON REED

Seattle, Sept. 18

Radio in the Pacific Northwest is still a potent power for public service, and can single-handedly carry through on public issues. Evidence of the strength of this power is clearly revealed in the recent successful conclusion by KIRO, CRS outlet here, of a campaign to focus attention on the possible dangers of the drug traffic in the Northwest, and to lessen the possible increase of such traffic by the passage of the Uniform Narcotics Drug Act by the state legislature.

The entire campaign was instituted and carried through by KIRO, under the direction of Carroll Foster, director of public affairs for the station, with no help from any other station or media. Gov. Arthur B. Langlie signed the bill Sept. 11, but it would not have been up for passage at all if KIRO had not instituted its series of documentaries on the drug evil and continued to urge that something be done.

Signing of the bill was the culmination of a campaign begun by KIRO last January. At that time the station began looking into the narcotic drug traffic in this area. Most law enforcement officers and jurists believed that the traffic was no great problem and that there was no immediate danger of it increasing. There was widespread apathy and complacency.

Milo Ryan, former publicity director of the station, now an instructor in the School of Journalism at the U. of Washington, was given the assignment to dig out all of the facts and to write and produce a series of documentary programs on the problem.

As a result, KIRO broadcast during July and August four half-hour programs titled "File Number Five," on the drug traffic in the Pacific Northwest, touching upon

the facilities and quality of law enforcement and possible changes in the future.

Shortly before the third broadcast in the series Governor Langlie called a special session of the Washington legislature to consider financial and budgetary matters. The fourth broadcast went on the air Aug. 27.

Broadcast included a hard-hitting series of nine points in the form of a letter to Governor Langlie on why the Uniform Act should be passed by the legislature. A campaign was conducted by the station asking listeners to phone, write or wire their representatives in the legislature and urge them to pass the Act.

The response was tremendous, and legislators were swamped by mail and messages calling for the passage of the Act. The result was that the Act was put in the hopper and pushed through in record time, also marking the first time that such a bill—not specifically planned for at a special session—had been passed by the legislature.

GARRY MOORE GETS NIGHTTIME TV CLIENT

Garry Moore, whose cross-the-board daytime television show for CBS now retains the web \$6,000,000 annually in gross billings, will soon have his own half hour nighttime show in addition. CBS this week sold the show to Johnson's Wax, which will substitute it for its current Thursday night "Starlight Theatre" series. Agency is Needham, Louis & Brorby.

Format of Moore's nighttime venture is expected to follow closely the informal variety pattern of his daytime strip, and it's expected that he'll use most of the same cast. New nighttime program will alternate with the Burns and Allen show, in the 8 to 8:30 period.

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Wednesday—Wrestling from Ridgewood Grove (in October), Basketball from Columbia, Fordham and St. Francis College from their own gyms (in December)

★ Thursday—Boxing, from Sunnyside Gardens

Friday—Wrestling, from Jamaica Arena

★ Saturday—Boxing, from Ridgewood Grove

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WOR-tv
channel 9

at 1440 Broadway, in New York

*Bouts under the supervision of one of the greatest promoters in the fight game, Joe McKenna.



Mutual, Metro Mating

Continued from page 29

filiates Advisory Committee, due to the spot announcement sales approach, which some stations object to as an incursion into their national spot biz. The next day the MAAC gave the plan an enthusiastic reception and promised full support.

Half of the programs will be taped on the Coast and half in Gotham. Culver City production will be under the aegis of Metro execs Louis K. Sidney, Marvin Schenck and Les Peterson. Eastern production will be headed by Raymond Katz. WMGM (N. Y.) program director. Complete production control will be vested in MGMRA.

Metro reportedly chose to enter a deal with Mutual, rather than any of the other nets, because it is least impervious to television's inroads. MBS, with over 300 outlets, has a majority of these in "grass roots" locations where its outlet is the only network voice in town. It's figured that 70% of its coverage is in non-TV markets. Thus, according to Metro's reasoning, MBS has a strong potential vis-a-vis the other AM chains for the next 10 years.

2 Gotham Outlets

It's possible that since both parties have 50 kw outlets in N. Y. (Loew's owning WMGM and Mutual having WOR as a stockholder station) the programs will be carried on both, if the advertiser wishes. This would be on a non-simultaneous basis, one station taking the daytime and the other the nighttime airing. As key station for Mutual, WOR would have first option.

There's an important boxoffice angle in that sustaining programs will plug Metro pix. On a reciprocal arrangement, when the programs tout the theatres, the latter will promote the airters.

While video isn't covered in the pact, it's considered possible that a similar arrangement might be set for TV if Metro changes its policy toward tele. Although Mutual doesn't have a TV network, many of its stockholders (including WGN, WOR, Yankee Network

and Don Lee Network) own TV adjuncts.

Financing will be on a 50-50 basis for new production. Income from sales of shows already waxed by MGMRA will go to the latter, until it has collected the coin it laid out. The parties will split on the co-financed alders.

WMGM will continue to beam some of the MGMRA series after Mutual launches the project in November. Most of the shows, however, will conclude their cycle on WMGM by Jan. 1.

MGMRA has already put about \$2,250,000 into the eight shows in its stable.

Taft's WPRC, Cincy, Buys Into WBIR, Knoxville

Cincinnati, Sept. 18.

In a deal aimed at setting up a TV operation for WBIR, Knoxville, purchase into that station by Radio Cincinnati, Inc., of which WKRC and WKRC-TV are holdings, was announced Friday (14) by Hubert Taft Jr., exec vicepres of the local enterprise.

It was hinted that the Taft interests acquired a 20% piece, with the Nunn family retaining the balance of the Knoxville station's interest.

Taft said his firm has an option to increase its percentage of ownership in WBIR if the TV program materializes.

Chi TV Council Meet

Chicago, Sept. 18.

Chicago Television Council tees off its fall and winter season next Tuesday (25) with Kenneth (Tug) Wilson guestspeaking at the opening session. Wilson, Western Conference commissioner and secretary of the National Collegiate Athletic Assn., will discuss the NCAA's gridiron "controlled television" experiment.

NBC newscaster Clifton Utley will toastmaster the affair, which has been arranged by Harry Dieter, Foote, Cone & Belding exec and TV Council program chairman.

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

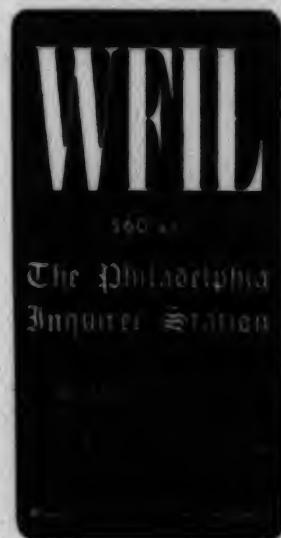
Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business . . . all muscle . . . blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this \$6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.



Joe White

yesterday radio's Silver-Masked Tenor has some interesting reminiscences about

Graham MacNamee, Air Conditioning and Open Mikes

in the forthcoming
**NBC SILVER JUBILEE
SPECIAL EDITION**

VARIETY
Out Next Week

Big Seven Football Will Get Heavy K. C. Coverage; No College Member There

Kansas City, Sept. 18.

Big Seven football will get its usual intensive coverage by radio and television here. Four radio stations and the lone TV outlet will cover a game each week or a partial schedule. Coverage is heavy, especially so for a town which does not have a Big Seven school.

First to sign a sponsor was WHB, which has the Hallcrafters distributor, John G. Gaines & Co., underwriting an 11-game schedule with Larry Ray at the mike. Season gets away Sept. 22 with broadcast of the Kansas-Texas Christian game from Fort Worth, a night fracas.

KMBC signed on a split-sponsorship basis last week, also carding an 11-game schedule with Sam Molten at the mike and Jim Burke handling color and commentary. Jenkins Music Co. and Philco have picked up half the tab, while Carey Salt Co. has bought the other half, according to George Higgins, sales manager.

KCMO and WDAF both will go in for Big Seven games, although neither has yet roped a sponsor. Several deals are pending, and likelihood is that both will go to the mike with sponsors attached. Tony Williams will cover 11 games for KCMO, while WDAF will split its football time between eight Big Seven games live and three games via NBC. Ernie Mehl, sports editor of the Kansas City Star, will do the Big Seven games with Al Christie, WDAF, handling the commentary. Television will give viewers a double diet of football, carrying the NCAA games Saturday afternoon and a Big Seven schedule via film on Tuesday evenings. The Tuesday schedule of 11 games is sponsored by Phillips Petroleum Co., with WDAF-TV cancelling the amateur hour to carry the games from 9 to 10 p.m.

United TV Programs

Sets 'Fashion Previews'

"Fashion Previews," designed as a spot news fashion show for television, was placed on the market this week by United TV Programs, vidfilm distribution outfit. Produced by Clayton W. Couzens Productions, the weekly open-end pix present the latest femme fashions by top designers.

Series has also tied in with some of the top women's fashion magazines, to depict the covers and fashion pages of current issues each week. Couzens is former ad manager of Mademoiselle mag. Frances McGuire, radio-TV commentator, handles the interviews with designers. Pix were turned out at the Jack-O-Gram studios.

Tulsa—Bill Glass and Dottie Lewis, who have been doing the hour-long "Glass Showcase" strip on KOTV here, last week took time out to say their real-life "I Do's." The Glasses are now getting congratulatory fan mail but also viewers' "I told you so's."

Inside Stuff—Radio

Prominent members of Congress and Government officials joined several hundred guests at a reception in Washington Monday (17) at the Carlton Hotel to greet J. L. Van Volkenburg and Howard S. Meighan, presidents respectively of CBS Radio and TV divisions. Among the senators attending were Robert Taft, of Ohio; Lyndon Johnson, of Texas; Styles Bridges, of New Hampshire; A. S. Mike Monroney, of Oklahoma; Guy Cordon, of Oregon, and Zales Eton, of Montana. FCC commissioners included Chairman Wayne Coy and Edward Webster.

CBS board chairman William S. Paley, pres Frank Stanton, executive vicepres Joseph H. Ream, and Washington vicepres Earl H. Gammons were there from the network.

Radio's new drive to promote itself as a medium is being sparked by a campaign launched by Mutual around air announcements to be beamed by its outlets. Copy for the spots, ranging in length from 15-40 seconds, is contained in a 20-page booklet which MBS has sent its stations. Web has given other broadcasters, regardless of the chain affiliation, permission to use the spots.

Booklet's preface notes that "radio is woven so closely into the fabric of everyday living that people are inclined to take it for granted. But radio is too vital to be taken for granted."

The spots are broadly institutional and are confined to plugging the medium's positive benefits, without belittling other media. Mutual station relations v.p. E. M. Johnson said that fresh announcements will be supplied from time to time.

Strong testimonial for radio's sales potential is provided by entries submitted to Broadcast Advertising Bureau's "Radio Gets Results Contest." BAB pres William B. Ryan said that although the Oct. 1 deadline is still 10 days away, the number and variety of success stories forwarded to the contest is exceeding expectations.

Ryan said that the contest is rolling up "an arsenal of priceless case studies and success stories," proving AM's ability to move goods. He said that the files cover more than 200 different categories of merchandise and come from stations ranging from the 250-watter to the big 50kw operations. Pointing to the diversity of products plugged effectively by AM, Ryan said that one of the success stories was turned in by an outlet that effectively increased attendance at a zoo.

U. S. Government is filming a documentary pic on how to run a commercial radio station, which will be used to help Japanese radio stations learn broadcast operations on the Yankee model. Pic is being lensed at WMCA, N. Y. Inde, which refused to comment on the project.

It's understood that the camera team has spent several weeks at WMCA, taking all phases of the operation—the technical side, business methods and procedure, how salesmen go about convincing clients, how research is used, etc. Film is silent, but Japanese commentary will be dubbed in.

Broadcast Music's "Musical Americana," historical display of American music, has been set up at the Chicago Historical Society for a month's stay. Windy City radio stations are plugging the exhibit and WGN-TV lensed the display for airing on its nightly "Chicagoland Newsreel." BMI exhibit here is sponsored by the Illinois Broadcasters Assn.

Arno Huth conducts two courses on international broadcasting and television at New School for Social Research, N. Y., starting late this month.

One course is a general introduction, while the other is a seminar reserved for professionals and advanced students.

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exclusive with

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Channel 4

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TV AFFILIATE

Clair R. McCollough, Pres.

A STEINMAN STATION

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ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

— 3rd TV ANNIVERSARY —
JOE SILVER
OVER 250 PERFORMANCES

My Thanks to All Who Have Made This Possible

ARTISTS SERVICE — SUQUEHANNA 7-5400

Inside Stuff—Television

Opinion recently handed down by the N. Y. Court of Appeals has considerable showbiz significance in so far as personal management contracts are concerned. Decision involves a suit which attorney and personal rep Lou Mandel is pressing against TV producer-director Max Liebman to recover compensation allegedly due him.

Both N. Y. Supreme Court Justice Joseph A. Gavagan and the Appellate Division held that a five-year contract which Liebman entered into on May 8, 1946, whereby Mandel was to act as the former's personal rep and manager, was void. Justice Gavagan, the Court of Appeals pointed out, presumably dismissed the suit on the theory that a client who has signed a retainer agreement may discharge the attorney at any time. Appellate Division went beyond this and ruled that "no consideration" was involved in the agreement.

Upon Mandel's appeal from the lower court rulings, the Court of Appeals reversed the earlier decisions. State's highest tribunal ruled that the Appellate Division had erred in contending that the contract embraced no consideration, since the wording of the pact provides a "clear implication that the plaintiff (Mandel) was required to do that for which he was employed." Court also opined that Mandel "might be called upon to use his legal training in handling Liebman's affairs," but that is not sufficient in itself to transform the contract into a retainer agreement between attorney and client.

In setting aside the lower court rulings, the Court of Appeals granted a new trial in which the entire transaction may be re-examined.

Unusual commercial treatment has been evolved for Clique Club's segment of ABC-TV's "Don Ameche-Frances Langford" show. Plugs are delivered by Angel, nine-year-old girl ventriloquist using a dummy tagged "Clique." Latter is a replica of the Eskimo boy of the sponsor's trademark.

To create the dummy, ABC producer Ward Byron called on Haynes marionette makers of Philadelphia, who designed a figure with a rubber face. Rubber eliminates the hard lines around the lips of most ventriloquists.

With one more week to fill on its Sunday night at 10 slot before Red Skelton goes off Sept. 30, NBC-TV has scheduled a special public service show for this Sunday (23), depicting the work of the Defense Advisory Committee on Women in the Services, headed by Anna Rosenberg. Mrs. Rosenberg, assistant secretary of defense, and Helen Hayes will guest on the show, which is to be produced and directed by Caroline Burke. Miss Burke was in Washington this week to film sequences for the show.

RCA execs said this week that it's possible to tune their color transmissions at the origination end to receive either sharp hues or the lighter-toned pastel shades. To date, it has not been determined which would be more acceptable to the public, since the system is currently being field-tested. Engineers themselves, the RCA execs said, are still experimenting to ascertain which type of color is better.

Gordon W. Levoy, prez of General Television Enterprises, this week mailed out his fourth annual TV poll of stations and agencies, in an attempt to determine their needs for different types of programs. Survey queries station and agency execs about the formats they want, the length, method of dramatic programming, preference for live versus film shows, etc. Questionnaires have been mailed to about 300 video execs.

Television Authority favors a merger with any or all of the four trusteeship unions, national exec secretary George Heller revealed during a Coast visit. Heller opined that a merger of all unions under one four A's banner would be the ideal situation but added that it seems an impossibility particularly in view of the traditional refusal of Screen Actors Guild and Screen Extras Guild. However, he expressed his conviction that a TVA merger with AFRA, AGVA, AGMA or Equity, or all of them, "would best protect the performers' interests."



Eileen BARTON

THE BILL GOODWIN SHOW
NBC-TV
Direction: M. C. A.

DON COSTELLO

DANCER
RECORDING ARTIST
CHOREOGRAPHER

CRITICS SAY
"Superb—Captivating"
"Something of a minor miracle"
"His singing and dancing is a standout!"
His Latest Chorographic Ideas and Work Between Engagements:

- (1) Maria Gomborelli Musical Comedy Panorama Co.
- (2) Barbara Bownie Penguin on a Spare—Satire
- (3) Sandra Magic Novelty Dance Moods
- (4) Fay Morder Modern Ballet

Many others now in Pic. TV, Clubs, etc.

COLUMBUS 5-6191

Coast Originations

Continued from page 29

according to NBC, might occur if a show, such as "Lights Out," which requires an after-dark atmosphere for top impact, were to originate on the Coast. In that event the show would be fed live to the network at the time of its staging but would be kinnied on the spot in Hollywood for transmission two or three hours later in the west. To date, though, no such instances are forecast for the NBC schedule.

Web, incidentally, has adopted a new term for the kinnies which are to be utilized three hours after they're produced because of the time differential. They're now labeled "hot kinnies." In line with that, it's been learned that NBC has agreed that it would not permit the playback of such a kinnie on the Coast to block the origination from Hollywood of a competing network's program.

TV Studio Grab

Continued from page 29

situation the same as NBC. CBS, for its part, plans at the outset to beam live from L. A. to N. Y. only those programs which now originate on the Coast and are fed to the rest of the country via kinescope, such as Alan Young and Burns & Allen. Same holds true for ABC and DuMont. What will happen when the webs complete their present building projects on the Coast, on the other hand, remains to be seen.

Kansas City—Arthur B. Church, Jr., has recently joined KMBC-KFRM to specialize in program sales. He rejoins his father's stations after a session with CBS in Chicago.

Television Maestro Harry Sosnik
takes a new medium to task in an analytical piece that
TV Has Set Music Back 20 Years
(Because the "Picture" Is the Main Thing)
one of the many byline features in the
NBC SILVER JUBILEE SPECIAL EDITION
of
VARIETY
Out Next Week

PINKHAM PACTED FOR EXEC POST BY NBC-TV

NBC last week added another executive to its TV administrative lineup. He's Dick Pinkham, who was circulation manager of the New York Herald-Tribune. Prior to a hitch in the Navy, he had an agency background and was with the ex-Lord & Thomas agency on the American Tobacco account.

Pinkham moves into the NBC-TV operation in the overall general planning scheme, reporting to vicepresident Sylvester L. (Pat) Weaver, the web's TV boss.

Ed Lamb's Expansion

Columbus, Sept. 18.

Edward Lamb, owner of WTVN here, revealed this week that he has a bid placed on a downtown lot on which he will erect a new television studio building.

WTVN is operating in cramped quarters with studio and offices on the 37th floor and transmitter on the 45th floor of the LeVeque-Lincoln Tower.

Federal Communications Commission it will devote a considerable portion of its schedule to color if it receives a TV license. In cooperation with CBS and Smith, Kline & French laboratories, KLZ sponsored a public demonstration of color in Denver last May.

Although the aerial is missing from the Colorado roof, there are families with TV sets. One estimate puts the number of sets at 900—brought in by people who have moved to the state from TV areas. One hears stories of families who went to great pains to bring their sets in their cars or to have them shipped, only to find there was no TV in Colorado.

There are a few — apparently very few — determined experimenters who manage to pull in programs from distant stations. Mel Collier, who operates a radio and music shop in Denver, uses a special conical ray antenna with his Scott long range receiver and reports that he has gotten pictures from Los Angeles, San Francisco, Detroit, Kansas City, Milwaukee and — on one occasion — Miami, Fla. Collier's experience in tuning in stations would seem to support a theory that under certain conditions the TV image is bounded along from mountain to mountain.

Another radio dealer in Fort Collins, the Bogard Radio Service, is said to have gotten programs from Omaha. And it is reported that a few Admiral sets have been sold in Greeley, Sterling and La Junta.

Strangely, in those parts of Colorado which are nearest to outside stations and where one would expect programs from Salt Lake City or Albuquerque, N. M. could be tuned in. TV reception is most difficult. Topographical conditions in these areas are such, it is explained, that even radio reception

Denver TV 'Ghost City'

Continued from page 29

is bad. It was only recently that daytime radio reception became possible in some sections.

Absence of TV has its funny side. There is the story about a woman in Longmont, near Estes Park. She won a TV set on a radio giveaway.

WSB-TV

Continued from page 29

In avoiding compliance with a Commission requirement that the license of WSB-TV be surrendered, as a condition to approval of the ANI merger, when WCON-TV is ready for operation, Rivers points out that six extensions of time were obtained to complete construction of WCON, and charges that such maneuvers were designed "to allow both stations to remain under common control until an opportune moment arrived."

ANI's "apprehension" that surrender of the WSB-TV license would deprive the Atlanta area of a video station, and that the only way to avoid this situation was to sell the outlet, is discounted by Rivers. WCON-TV has never been in operation nor is it likely to go on the air for some time, he asserts, and the public interest will not be affected by delaying the assignment of WSB-TV until a hearing can be held on the case.

Sale of WSB-TV leaves WGST and Rivers out of the running for TV in Atlanta in that it removes the last VHF commercial channel available under proposed FCC allocations. Had the license been surrendered, as contemplated by ANI at the time of the merger, one channel would have become available to applicants following the lifting of the freeze.

PAUL WINCHELL



ME TOO

JERRY MAHONEY



MONDAYS—8:00 - 8:30 P.M.
NBC-TV
FOR SPEIDEL WATCHBANDS

Radio Reviews

Continued from page 40

hour is fed by WGY to NBC. Bob Tenant, of the Schenectady 30,000-watt, signs it on and off.

The program's click or miss will depend primarily on the contribution of traveling units, rather than on the emceeing of Snyder. The former was solid on the premiere, the latter was fair to good. The strain of the dual function and the tension of the first night probably resulted in the several fluffs which Snyder made. He should hit a surer stride.

Herman's group skillfully and flexibly played a well-balanced schedule of rhythm, ballad, novelty and Latin-American numbers. It was upbeat to hear a live band riding the web from Capital district locations and to catch an obviously large audience's favorable reaction thereto. Herman lent a personal touch via a brief, friendly chat with Snyder.

DR. RUTH ALEXANDER
15 Min., Sat., 6:30 p.m.
SUNNY SIDE
WOW, Albany

Dr. Ruth Alexander, economist and lecturer, in a series which began during the summer, expresses the conservative viewpoint as "anti-socially" as perhaps any commentator in radio. Those who disagree with the columnist—her allies in The Sunday Times Union draw mention at sign-on and sign-off—can tune her out, or listen and disclaim. It would appear however, on the basis of last night heard, that Dr. Alexander might hold a larger audience if she used a calmer, more persuasive approach and a sounder technique (she has done considerable broadcasting, including one or more network shows). A lighter script would aid the one-sided effort caught up rather dismally.

In Alexander expressed praise for General MacArthur whose conspicuous absence from the Japanese peace treaty conference was a national disgrace." Critical

of President Truman, unfavorable to Sec. of State Acheson and his department, and challenging of the Fair Deal—"a misnomer if there ever is one"—he panned the treaty. At the end, when racing against the clock, the earnest woman miker took verbal shots at several alleged American Communists or fellow travelers.

Dr. Alexander's voice is fairly pleasant, except when she uses high head tones and talks too tensely. Tommy Ryan announces her nicely. Program gives WROW advisable.

JUDEAN HERITAGE
With Murray Jordan, announcer
Producer: Woody Woodward
30 Min.; Mon.-Fri., 6:30 p.m.
Sustaining

WLW, New York

This Gotham indie is slanting part of its broadcast day to the second-generation of Jewish Americans in New York, while another segment is beamed towards the Negro market. "Judean Heritage" fits into the Jewish-angled evening strip and should garner some audience from this group.

It's an unpretentious show, consisting of records by artists singing in Yiddish and Hebrew. Yet these provide excellent fare. There is a vital cultural heritage on which the Jewish artists draw. It has its roots in folk art, but it is in no sense primitive. Moshe Nathanson, cantor who was heard on one segment Monday (17), is a former student of law (McGill U. in Canada) and a graduate of the Juilliard School of Music. On several of the shows caught the vocalists have exhibited fine voices, good training and excellent examples of music of this kind. Tunes run the gamut of ancient liturgical music to the stirring, dynamic "horas" of present-day Israel.

Announcer Murray Jordan gives brief program notes in his intrus. While informative, these should be delivered in a less formal style.

Bril.

ALCOA'S INITIAL TELE ENTRY WITH 'SEE IT NOW'

Still another top industrial firm is to be added to the list of television institutional advertisers in the near future, when the Aluminum Corp. of America bows in as sponsor of CBS-TV's "See It Now."

Show, the half-hour video counterpart of CBS Radio's "Hear It Now" of last season, is slated to go into the Sunday at 5:30 period under Alcoa sponsorship. CBS-TV program vice-president Hubbell Robinson Jr., stepped off in Pittsburgh last week en route to the Coast to huddle with Alcoa execs on the deal. It will mark the aluminum firm's initial entry into video.

"See It" is to be produced by Fred Friendly and Edward R. Murrow, with Murrow serving as narrator. CBS last month turned out a 10-minute filmed audition of the show to pitch to clients and agencies.

Benton's Proposal

Washington, Sept. 18.

Provision of a limited amount of radio and TV time to candidates for Federal office, with the government footing the expense, was proposed last week by Sen. William Benton (D-Conn.) in testimony before a Senate committee studying election laws.

Benton said that the "frightening increase" in the cost of conducting political campaigns, aggravated by the advent of TV, requires new methods of financing campaigns for men of limited means.

Benton's proposal would have the national and state committees of the major parties allocate to candidates "free, well-spotted radio and TV time." Minority parties would be required to pay the full commercial rates to broadcasters if they failed to receive 2% of the vote.

The Senator said the Federal government would have to appropriate the funds, but he suggested that the Federal Communications Commission, in issuing TV licenses, "give some weight in favor of those applicants who offer to provide the modest amount of free time to which candidates would be entitled."

Politicos on TV

Continued from page 31

will expect to see those. As with other such events, the webs will find sponsors for the conventions, if possible. But, when it comes to a candidate buying time to further his campaign, the webs say the parties must pay the same as any other bankroller. And, if no time is to be had, since the top webs are now virtually sold out, then the parties must pay the added cost of pre-empting.

Therein lies the rub, as far as the national committees are concerned. While they might be able to afford the cost of a 15-minute network purchase, they feel they definitely won't be able to buy time, then reimburse the commercial sponsors holding that time for both the stations' card rates and their programs. Such a system, which the webs insist must be followed, would more than double the initial investment in station time.

Networks' attitude was summed up to VARIETY this week by Edward D. Madden, NBC-TV sales and operations vice-president. He said that NBC would try to cooperate with all parties as much as possible and he presumed that the webs' present clients would also. But, he pointed out, political speeches must be considered as paid-for commercials. "Even if the President speaks on TV," Madden said, "he or his party must buy the time if it's a political speech."

CBS 2-Hour Block

Continued from page 29

named production supervisor on the three shows, with Will Roland, Bruno Zirato, Jr., and Oliver Daniel dividing up the directorial chores on the three shows.

In view of the Sylvania sponsorship of the 8 to 8:15 football round-up extending from Oct. 5 to Nov. 16, CBS will preempt the new lineup as a three-show parlay extending from 8:15 to 10, but after Sylvania signs off an additional half-hour musical will be added to permit a four-program showcase.

Cantor

Continued from page 29

board for anecdotes about personalities, reminiscences, etc.

In addition, there will be a weekly novelty feature in which Cantor will play unreleased disks that have since become collectors items, representing famous fluffs.

Cantor will originate his show from the Coast. He leaves New York today (Wed.) to prepare his Sept. 30 "Colgate Comedy Hour" TV stanza, which will mark the first west-to-east commercial microwave show.

Chi 'Orphan' Status

Continued from page 31

of its Sunday night slot for the upcoming Red Skelton program; "If" Congoleum-Nairn, the last season's sponsor, hadn't dropped the show because of its nearly doubled tab; "if" NBC could have come up with enough stations to satisfy Armour, who optioned the show for this season. They all point to an underlying skepticism of the home office's actual enthusiasm for Chicago productions.

NBC-TV has until the end of the month to peddle the "Garroway" nighttime TV show before it has to loosen its strings on the supporting talent under contract. Options on singers Connie Russell, Jack Haskell and Bette Chapel and choreographer Edith Barstow expire at month's end.

Director Bill Hobin has already shifted his contractual allegiance to NBC-TV in New York.

Another example referred to is the final status of Chi. NBC-TV's long-anticipated studio expansion plans. Final blueprint now includes merely the revamping of one and possibly two AM studios at the Merchandise Mart headquarters. Additional space will hardly accommodate more than the current overflow of WNBQ's local productions and obviously doesn't provide much new space for web originates.

Other shows that failed to reappear on NBC-TV this fall are "Magic Slate," which Derby Foods bankrolled in an alternate Sunday afternoon slot last season and "Panhandle Pete and Jennifer," twice-weekly kiddie show which was carried as a sustainer.

Only new Chi NBC shows to make the grade are "Hawkins Falls," daily serial bankrolled by Lever and Don Herbert's "Mr. Wizard," which rides a Saturday afternoon period under Cereal Institute auspices.

'Kukla' Stays Intact

Of course, Burr Tillstrom's top-rated "Kukla, Fran & Ollie" strip remains intact in its 6-8:30 spot. "Zoo Parade," Sunday afternoon remote from the Lincoln Park Zoo, stays on with Quaker Oats picking up the tab. Ditto for the "Wayne King Show," which Standard Oil bankrolls on 11 midwest NBC-TV stations.

Picture is only slightly brighter at ABC, although they insist they have no complaints as to New York's "cooperation." Biggest loss suffered this season is the cutback of the "Don McNeill TV Club," which Philco sponsors for a half-hour on alternate weeks. Show debuted as a full hour a year ago on an every week basis. ABC has waded over from NBC the Saturday morning "Hollywood Junior Circus" bankrolled by the Hollywood Candy Co. every other week. Sustainer, "Oh Kay," featuring Kay Westfall, rides the other Saturdays in place of "Junior Circus." Web also plans to co-op the upcoming "Chicago Television Symphony" from here.

Major Chi ABC contribution is the hour-long Sunday afternoon "Super Circus" spread with its SRO

status of rotating sponsors. "Studio Place," another legacy from NBC-TV, rides on Monday nights as a co-op which Manor House Coffee sponsors locally.

WGN-TV's origination to DuMont got a big boost this fall with the success of "Down You Go Mental Quizzer," packaged by Louis G. Cowan, goes for P. Lorillard Co. Sept. 21 as a Windy City presentation. WGN-TV also feeds "They Stand Accused," courtroom drama, as a Sunday night DuMont co-op bankrolled in New York, Detroit and Philadelphia by Crawford Clothes.

With CRS-TV having no owned station here, using WBKB as an affiliate, its Chi origination have been limited to a few sports pickups. However, there's a possibility the web may take indie's morning "Creative Cookery" show later this fall.

Miles Picks 'Family,'

Nixes 'Garroway' Plans

Miles Laboratories this week ditched its plans to bankroll "Garroway at Large" on NBC-TV, and instead pact to pick up that web's "One Man's Family" on alternate weeks with Manhattan Soap.

Miles is dropping "Quiz Kids," currently aired Friday nights on NBC-TV. Sponsor reportedly wanted to replace the show with "Garroway" but the deal fell through. NBC now plans to put "Goldbergs" into that Friday night at 8 slot, meaning "Kids" will probably be moved over to Saturday at 7, for which "Goldbergs" had been intended.

Collapse of the "Garroway" plans means that NBC must continue to lay out \$10,000 weekly for the package. With the web now sold out nighttime, it would have no place to slot the show unless it could convince another of its present sponsors to drop its current show and buy "Garroway."



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Saturday 8:30 p.m. First show Oct. 6
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Salt Lake City—Bill Peterson, former manager of KMUR, local indie, and one-time announcer at KSL, is now staff spieling at KALL. He replaces Verne Bruggeman, who's heading for Honolulu to join staff at KULU.

Liberty's 375G Tab For Chi Ballcasts

Chicago, Sept. 18. Liberty network's purchase of the radio rights to the Chicago White Sox baseball games for the next three years was finalized here last week. Gross total web report says it is shelling out \$375,000 for the three-year pact.

Since Liberty has no Windy City outlet, the web has set up an arrangement with WCFL to air the games locally. Both road and home games will be done live with Bob Elson handling the play-in play.

Next season's White Sox switch to WCFL ends WJJD's 10-year tenure as the local Sox radio voice. Because WJJD is a daytime-only operation, which the current season is farming out the night games to WCFL, it was squeezed out of the deal because of the Sox management's desire for a single station identity in the home town.

Web pact was inked by Liberty pres Gordan B. McLendon and Sox topper Charles Comiskey and general manager Frank Lane.

AFL Clearing House To Provide Checks On Video Producers

Hollywood, Sept. 18. Growing video activity on the Coast has cued Hollywood AFL Film Council's decision to establish a clearing house through which unions and guilds can check on newly-formed television production firms. It will also maintain an up-to-date file on tele-union contracts to ease a coordinated campaign for uniform working agreements.

Zeal Fairbanks will be in charge of the office which will headquartered at IATSE offices here. Financial status of all video firms will be available for study by various unions as soon as the clearing house is functioning.

SEATTLE'S COMMUNITY TELEVISION COUNCIL

Seattle, Sept. 18. A Television Community Council has been formed here to assist KING-TV, only local video station, in serving the educational and civic needs of the community, according to Otto Brandt, v.p. and general manager of KING Broadcasting Co.

Mrs. Raymond B. Allen, chairman of the citywide Civic Committee on Children's Radio and Television, and wife of the president of the University of Washington, will serve as chairman of the Council.

Others on the Council include Mrs. Ethel Davidson, head of the audio-visual department of the Seattle Public Schools; Mrs. A. M. Young, educational director of the Seattle Art Museum; Mrs. Eric Bryan, assistant executive of the YWCA; Earl Halleck, director of the YMCA Hobby School; Jack Wright, assistant director, University extension classes; Dr. James Brown, U. of W. Instructional Materials Center, and Miss Ruth Hewitt, children's librarian, Seattle Public Library.

WDAF AM-TV Operations To Be Housed Together

Kansas City, Sept. 18. Move is under way here whereby radio and television operations of the Kansas City Star will be brought under one roof. Construction is going forward on an expansion of what has been the television studios, transmitter and offices of WDAF-TV.

When completed, the expansion will treble the present quarters and will include facilities of WDAF AM station now housed on the third floor of the newspaper's downtown headquarters, where it has been for over 25 years. TV quarters are outside the business loop on a close-in high point; original section has been in service for TV nearly two years.

Lubbock, Tex.—The FCC has accepted Walter G. Russell to purchase 28% interest in KSEL here from B. C. Garnett and Betty K. Garnett for \$56,000. Russell now owns 9,000 shares out of a total of 32,400.

Radio's Pioneer 'Baron Munchausen'

Jack Pearl

Merle Cook to do his own

Comedy Was More
in Character

another byline piece in the
upcoming

NBC SILVER JUBILEE
SPECIAL EDITION

VARIETY
Out Next Week

WMIE

Continued from page 12

\$220,000. The outlet operates with 10 kw power daytime and 5 kw at night.

Consolidated in the hearing or der on the transfer of WMIE to Gov. Rivers is an application to assign the license of KWEM in West Memphis, Ark., to E. D. Rivers Jr. and an application to transfer control of WACL in Waycross, Ga., to James S. Rivers, brother of the governor.

At present E. D. Rivers Sr. owns a controlling interest in WLBS in Birmingham, Ala. and WOBS in Jacksonville, Fla. He also has a minority interest in WGAA in Cedartown, Ga.

E. D. Rivers Jr. controls three stations in Georgia: WEAS in Decatur, WJIV in Savannah, and WGOV in Valdosta.

James S. Rivers owns station WMJM in Cordele, Ga., holds a controlling interest in WJH in East Point, Ga., and a minority interest in WACL in Waycross.

Since approval of the pending transfer applications would give the Rivers father-son-uncle trio an aggregate of 10 standard stations, the Commission said there is "a serious question as to whether grant of the applications would result in an undue concentration of control of broadcast facilities."

The hearings will determine whether the additional stations would be under "common control" and whether the territories involved would overlap with areas served by existing Rivers' outlets. The hearings will be held Oct. 22.

CBS Tint in Paris

Continued from page 22

systems before deciding on which one to install here. Also, that they want to prove that even if color is coming, the black and white sets currently on sale here will be able to pick up the broadcasts in black and white. Also, that the same sets can be provided with an attachment (not shown yesterday) that permits getting the color too.

One difficulty in transferring equipment from one country to the other is that the U.S. number of megacycles doesn't correspond to the French system.

Lack of money, both for installing new systems and for purchasing sets, is holding the French back.

Show was handled by the Ann McGarry Associates, and will be repeated for the public for several days on the same spot. Consensus of opinion was that the color was excellent, much better than any color system on film as seen in theatres.

This comes at the time when the Medical Congress is going to have color TV installed in some hospitals to permit audiences of medics to follow operations while they are being performed.

'Darts' for TV

Houston, Sept. 18.

"Darts for Dough," original radio show by Bert Mitchell, program director of KPRL-TV, has been adapted for television and will make its debut here under the sponsorship of Henke & Pillot, supermarket stores.

Jameson Brinkmeyer will be master of ceremonies of the audience participation telecast which offers "money for skill." Telecasts will be 30 minutes in length each Wednesday.

Station Hou-us!

Ed and Peggy Fitzgerald is temporarily off his WJZ and WJZ-TV, N. Y. programs due to a fall yesterday (Tues.) X-ray examination has revealed water on the knee and the pain will keep him off both shows for a while.

Fitzgerald had been requested by the N. Y. police precinct near his apartment to pick up some payroll checks which had been round by the cops. It was during this errand to the station house that the fall occurred.

NBC Lapses Option On VALLEE DAY TV STRIP

Unable to commit any sponsors to a pickup of the proposed daytime TV strip for Rudy Vallee NBC allowed its option to lapse last Friday.

NBC had acquired a 60-day option on Vallee while the web salesmen sought unsuccessfully to peddle the cross-the-board show. Stipulation was that unless 50% of the proposed hour showcase got bank collateral support before going on the air, it was no dice. NBC declined Friday not to ask for an extension of the option.

BAB

Continued from page 21

tained within the next year in the opinion of the finance committee.

The basis of pactting the nets has been hammered out after joint meetings of two BAB committees. Caley's finance committee and the executive committee headed by BAB board chairman Edgar Koch. The two groups, together with BAB proxy William B. Ryan, held meetings individually with the operating heads of the four networks.

CBS and NBC had their o-and-o stations in BAB since March 1. ABC brings its o-and-o outlets under the new setup, which is retroactive to Aug. 1. While Mutual has no o-and-o stations, its stockholder stations are all members.

According to the scale of payments for chains, CBS and NBC pay approximately the same dues, with ABC paying less and Mutual making the smallest contribution.

Want Results?

Then take a tip from what one top advertising agency has to say...

"For our florabunda offer, which ran on WGN for a cost of \$746.50, WGN sold 1706 orders, bringing the order cost to an all time low of only 44 cents.

On the climbing roses, for an expenditure of \$1119.00, WGN sold 2630 orders, making the order cost here 43 cents.

This is one more reason why our agency and any advertiser represented by us will always wish to use the facilities of WGN."

WGN... still reaching more homes per week than any other Chicago station... 1949 BMB

CIRCLING THE KILOCYCLES

Cleveland — General manager John McCormick will direct a radio drive on behalf of the Society for Crippled Children via WTAM, which will saturate air with announcements and participate in promotions to secure all-out attendance for Oct. 13 matinee performance of the Ice Capades in the arena. Last year station raised over \$30,000 for Crippled Child-

Affiliate Advisory Committee. He'll concentrate on MBS stations in the major eastern markets. Leonard Walk, announcer at WIOD, has been elevated to the program director's post. Bernardine Barosky is the new receptionist at KDWB, replacing Pat Hanst, who left to join Northwest Airlines. Norman Bernauer has resigned from the WDTA publicity department to attend a TV technical school in New York. Walter Downing Agency has hired Charles Dickson, who runs a local ballet studio, as the choreographer this year for Dauphin Brewing Co.'s "Show Time" televue series.

Detroit — In Our Opinion" WJR forum program has returned to the air after the summer hiatus for the 11th consecutive year with George W. Cushing as moderator. For the first time, the show will be sponsored. Sponsors are the Smith, Hague & Co. investment bankers.

Detroit — A saturation schedule of radio advertising, part of a nationwide campaign has been purchased by WJBK by the Kroger food chain. Program calls for 25 spot announcements a week for 52 weeks beginning Sept. 27. Ralph H. Jones Agency of Cincinnati placed the bid.

San Francisco — Radio and video will cut a big figure in the "Saints and Sinners" annual Milk Fund Drive with KPIX and KSFO turning over five consecutive hours of time on Sept. 21, beginning at 9 p.m. Broadcast will emanate from the Geary Theatre.

Manchester, N. H. — Faye Gelinas, this year's national champion on the Ted Mack Original Amateur Hour was given a big reception when she returned to her home here last week following a tour of American military bases in Europe with a Mack stage unit. She was greeted at the railroad station by Mayor Josaphat T. Benoit, a band and large crowd of citizens, after which a motorcade parade was held. Later, Miss Gelinas was honored at a dinner at the Manchester Country Club and the city's bicentennial celebration at Athletic Field.

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30% of Folk Disks Now Sold in North; Alfalfa Artists Blanket Chicago

Chicago, Sept. 18.

Sales of folk disks, which rolled out of the hinterlands during the past year into a nationwide phenomenon, have recently hit such a strong urban upbeat that northern metropolitan cities now account for an estimated 30% of their total turnover. Calculation of the percentage stemmed from a study of the sales distribution of such top alfalfa artists as Hank Williams, Lefty Frizzel, Hank Snow, Eddy Arnold, Carl Smith and Moon Mullican. The spread of the wax output by such other top country names as Gene Autry, Red Foley, Ernest Tubb, Roy Rogers and Tennessee Ernie is assumed to follow the same big-city trend.

Mountaineer imprint on metropolitan areas of the north is best pointed up by the fact that approximately 25 such bands are currently playing in saloons in the Chicago area. In each spot capacity business is being chalked up every night.

Roy Acuff, for example, quietly slipped into an outlying pub in Chicago recently and had the beer-drinkers standing five-deep at the bar. Most notable about Acuff's roost here was its lack of bally. Management merely hung a sign in the window, stating "Roy Acuff appearing here nightly," and left the rest up to word-of-mouth. Tex Ritter has also made frequent appearances in Chicago, minus advertising, relying only on the grapevine.

Hudson-Ross, Windy City record retailer, is constantly replenishing its folk music stock. Store reps do not chart such sale on the store's best-selling lists, but grant that artists such as Arnold and Williams sell as well in Chicago as any of the standard artists and frequently outdistance hit popular records.

The common concession that the Ozarkers outsells pop is probably true, retailers admit, but point out that in the past the majority of the sales were chalked up only in Texas, Arkansas, California, Tennessee, Virginia, and other alfalfa strongholds.

Modify Originals

To explain the upsurge, observers point out that radical changes have occurred on its home grounds in the South, in Nashville, Wheeling, Richmond and Cincinnati. The original folk ballad, which goes strong on isolated radio stations in the southeast, has almost shot its bolt. Additionally, the western ballad, which grew up in the West, is also without its imprint nationally. Same thing, of course, applies to the purest Americana—ballads purveyed by Burl Ives and other so-called troubadours.

The mixture which has dented perhaps 50% of the current pop best-seller lists has sprung up in Nashville and Cincinnati. Nelson King, disk jockey on station WLW in Cincy, spins perhaps what best exemplifies a pop tune. Same applies to station WSM, Nashville, whose disks and folk entertainers spew out fast, noisy tunes with almost a bouncy beat. The overlapping of pop and folk in current times is so confusing to the trade that only a semanticist can clear it up with the proper word. For the sake of accuracy, the trade calls it "modern folk."

Streamlining of folk music, it's pointed out, is the main factor in its upsurge. Record retailers from typical folk strongholds say that requests for anything but honky-tonk are comparatively few. Not one juke box in 10, they point out, carries the old "cry-in-your-beer" ballad. "Modern folk" tunes, they opine, have stolen from the north as much as the Yankee states are raiding the south.

Bill Fowler Moves East To Head Cap's N.Y. Office

In line with its plan to concentrate activities in the east, Capitol Records shifted Bill Fowler, vice-president, general sales manager to its New York office Monday (17).

Fowler, who had been headquartered on the Coast for the past few years, will continue to head up national sales from the diskery's New York branch.

TV Top Tunes' chartered to conduct business in New York. Andrew D. Weinberger, N. Y., was filing attorney.

Walcott's 'Faith' Disk

Heavyweight champion Jersey Joe Walcott debuted on wax last week with a recitation of a number titled "Have Faith" for Decca. Number, written by Leroy Kirkland and Herbert Weiner, stemmed from Walcott's religious conviction as displayed after his recent knockout of Ezzard Charles for the title.

Background for the platter was furnished by Marie Knight, Decca gospel singer, and choir.

PHONY 'APRIL STEVENS' UPSETS SARASOTA, FLA.

Sarasota, Sept. 18.

A buxom, 23-year-old blonde successfully posed as April Stevens, RCA Victor disk artist, for more than a month here before being unmasked by a suspicious record-store manager.

She announced herself as the singer of "I'm in Love Again" in August and took an apartment here. She was not investigated in this resort city which has more than its share of vacationing celebrities. She had lived here before under the name of Joan Lamont.

Bill Brohard, manager of Associated Stores here, glimpsed the latest RCA record catalog which pictures Miss Stevens. About the same time some of her checks started bouncing. Brohard signed a warrant for her arrest on a check charge. She was taken before County Judge D. Justice for a preliminary hearing Friday (14).

The Herald-Tribune, meanwhile, became suspicious soon after publishing its story and sent wires inquiring about Miss Stevens to RCA Victor. Charles R. Green replied, "April Stevens has not been out of California for the last year."

A Herald-Tribune reporter was in Miss Stevens' apartment interviewing her about the apparent confusion of identities when the sheriff's deputy arrived to take her into custody.

She told the judge she changed her name by court order from Joan Lamont to April Stevens early this year. She did not, however, show any proof. The judge asked if she is the same April Stevens as the recording artist, whereupon she leaped to her feet and offered to sing. Judge Justice suggested she keep her seat and restrict her efforts to making good the worthless checks. He set bond at \$150.

Best British Sheet Sellers

(Week ending Sept. 8)
London, Sept. 11.

Too Young	Sun
My Truly Truly Fair	Dash
My Resistance Is Low	Morris
Too Late Now	New World
Ivory Rag	Macmelodies
With These Hands	Kasner
Chr'stph'r Col'mb's	Connelly
Tulips and Heather	Fields
Loveliest Night	F.D. & H.
I Apologize	Victoria
Be My Love	F.D. & H.
Sweet Violets	Morris

Second 12

Unless	F.D. & H.
Jezebel	Connelly
Beggar In Love	Cinephonics
On Top of Old Smoky	Leeds
God Bless You	Carolin
Our Very Own	Wood
Mockin' Bird Hill	Southern
Kentucky Waltz	Southern
Shotgun Boogie	Connelly
Little White Duck	Southern
No Boat Like Rowboat	Bourne
Black Note Serenade	Maurice

Mercury 'Medium' Album Impressive Opera Score

Mercury Records' "The Medium," in a two-LP disk album, is a complete recording from the current film, which in turn is an enlargement on the Gian-Carlo Menotti opera that proved to be a Broadway legit hit. Album is a faithful and impressive depiction of the score, in color and mood, but needs sight values of the film (or the legger) to be completely satisfying. Without the visual aid, the score is somewhat thin and sketchy in spots, although the dramatic drive of other moments, and the occasional lyric segments, carry weight. Recording is of good grade technically, while the artists involved are quite superior.

Marie Powers, lead of both the legit and film versions, dominates the album with her overall dramatic distinction, while such things as the powerful closing soliloquy, "Afraid, Am I Afraid?" or the appealing melodic "Black Swan," which she duets with Anna Maria Alberghetti, are standouts. Miss Alberghetti displays a choice coloratura soprano for her several songs, such as the "Black Swan," the Waltz and Love Scene with Toby, etc. Orchestral moments, for the seance, and especially for the carnival scene, are stirring, with Thomas Schippers authoritatively batoning the Symphony Orchestra of Rome. Score is a modern work, a good mood-piece for a high-pitched melodrama, but not quite able to stand alone, except to those who've seen play or film.

April Stevens, lead of both the

Jocks, Jukes and Disks

By HERM SCHOENFELD

Ames Bros.-Les Brown Orch: "Undecided" - "Sentimental Journey" (Coral). Parley of Ames Bros and Les Brown band adds up to socal was Vocal group's smooth lyric wokover of "Undecided," with the Brown crew furnishing a biting rhythmic contrast, should take off fast. Other side on the reverse is also delivered neatly for a standout coupling.

Buddy Morrow Orch: "Truly Lulu" - "Oh, How I Love You" (Victor). "Truly Lulu," a reconverted Japanese pop, is a promising followup to "Rose, Rose, I Love You," on which Morrow clicked for the first time. Band pitches up the hokey Oriental flavor in a colorful arrangement, with Frankie Lester doing an excellent job on the interesting lyric. Reverse is in a more conventional groove. Lester and chorus handling the three-quarter-tempoed ballad with a nice lift.

Russell Nype: "Tra-La-La," "Another Human Being of the Opposite Sex" (M-G-M). Russell Nype, who hit in the legit musical, "Call Me Madam," impressed mildly on these sides. His pipes are okay, but have more of a stage than a pop quality. "Tra-La-La" from a Gershwin number in Metro's "American in Paris" pic, gets a fair wokover. Nype is far more effective on the clever Burke-Van Heusen number on the flip.

Luis Arcaraz Orch: "Stormy Weather" - "Caravan" (Victor). From Mexico City, Luis Arcaraz's crew plays a brand of commercial music that few, if any, U.S. bands can match. These sides have a powerful wallop in the quality of sound and brilliance of the arrangements. The sidemen are tops in the business, particularly the trumpet soloist on "Stormy Weather." Both sides are surefire jock and juke fare.

April Stevens: "And So To Sleep Again" - "Aw C'Mon" (Victor). After making a rep for breathing sex vapors into her wax output, Miss Stevens essays a more or less straight ballad style on "Sleep," one of the better current pop entries. She does a nice job but it's Henri Rene's orch and chorus which give this side its class. Reverse is a cute tune, but Miss Stevens once again reverts to her familiar brand of warbling. It's the sort of thing that becomes tedious after the first spin.

Johnnie Ray: "Whiskey and Gin" - "Tell the Lady I Said Goodbye" (Okeh). These sides step out from the conventional blues and rhythm groove by the emotional impact of Johnnie Ray's warbling. She has an impressive attack that could probably score in the pop field. "Gin" is a standout, with the blues-lyric delivered against the pounding beat of Maurice King's orch.

Nellie Lutcher does fine job on an usual tune for her, "I Want to Be Near You" (Capitol). Hugo Winterhalter orch and chorus have backed up last year's click "Mr. Touchdown, U.S.A." with another fine college-type tune, "Red Leaves On the Campus Green" (Victor).

Guy Lombardo has two more highly listenable sides in "Laura Lee" and "Blue Fedora" (Decca). A solid Woody Herman side in "Pass the Basket" (M-G-M).

Buddy Greco impresses nicely on "I Ran All the Way Home" (Coral). Jack Haskell has a neat tune in "Wedding Invitations" (Coral). Bob Eberly comes up with another likely commercial side in "Never," a fine ballad, for Capitol.

Gene Schiller and Chuck Cabot orch have a fair side in "On the Beach at Ball-Ball" (Rondo). Lee Summers registers nicely with his vocal of "Got Your Wealth" (Sutton).

Standout western, folk, blues, rhythm, religious, polka, etc. Frankie Yankovic, "Who's Ya Like to Love Ya" (Columbia), Eddie Kirk "Freight Train Breakdown" (Capitol), Ivory Joe Hunter "Wrong Woman Blues" (M-G-M).

Stuart Hamblen, "These Things Shall Pass" (Columbia), Monte Hale, "Heart Breaks" (M-G-M). Pearl Taylor, "Come On Daddy" (Okeh).

Joe "Fingers" Carr, "Ivy Rag" (Capitol).

10 Best Sellers on Coin-Machines

Week of Sept. 15

1. BECAUSE OF YOU (7) (Broadcast)
2. COME ON-A MY HOUSE (11) (Duchess)
3. I GET IDEAS (6) (Hill-R)
4. SWEET VIOLETS (9) (Morris)
5. TOO YOUNG (22) (Jefferson)
6. BELLE, BELLE, MY LIBERTY BELL (4) (Oxford)
7. MY TRULY, TRULY FAIR (12) (Santy-J)
8. LOVELIEST NIGHT OF THE YEAR (12) (Robbins)
9. JEZEBEL (22) (BMD)
10. WORLD IS WAITING FOR THE SUNRISE (10) (Crawford)

Tony Bennett	Columbia
Les Baxter	Capitol
Rosemary Clooney	Columbia
Tony Martin	Victor
Dinah Shore	Victor
Nat "King" Cole	Capital
Richard Hayes	Mercury
Guy Mitchell	Mitch Miller Col.
Guy Mitchell	Mitch Miller Col.
Vic Damone	Mercury
Mario Lanza	Victor
Frankie Laine	Columbia
Les Paul-Mary Ford	Capitol

Second Group

MR. AND MISSISSIPPI (12) (Shapiro-B)

SHANGAI (3) (Advanced)

WHISPERING (Miller)

MORNINGSIDE OF THE MOUNTAIN (Remick)

LONGING FOR YOU (Ludlow)

I'M IN LOVE AGAIN (8) (Gloria)

BECAUSE OF RAIN (Maypole)

DETOUR (Hill-R)

JOSEPHINE (Feist)

THESE THINGS I OFFER YOU (Valando)

ROSE, ROSE I LOVE YOU (8) (Chappell)

I'M WAITING JUST FOR YOU (Jay-Cee)

GOOD MORNING MR. ECHO (Forrest)

HOW HIGH THE MOON (14) (Chappell)

UNLESS (2) (Bourne)

Patti Page

Dennis Day

Doris Day

Billy Williams Quartet

Les Paul

Tommy Edwards

Paul Weston

Vic Damone

April Stevens-Henri Rene

Nat "King" Cole

Patti Page

Les Paul-Mary Ford

Sarah Vaughan

Patti Page

Frankie Laine

Lucky Millinder

Jane Turzy Trio

Les Paul-Mary Ford

Eddie Fisher

Guy Mitchell-Mitch Miller Col.

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

See Possibility of ASCAP Foregoing Right to Handle Pic Performances

With negotiations between the American Society of Composers, Authors and Publishers and the film producers for a licensing arrangement still stalled, possibility is now growing that ASCAP will divorce itself from the right to handle film performance rights. Under the consent decree of last year, the Government can put such divorce into effect if no deal is consummated by March 4, 1952. Far from being worried by the approaching deadline, ASCAP execs believe that the divorce threat is their strongest card in the continuing negotiations with the film companies. Under such a divorce, pix producers would have to bargain with individual publishers for the right to use each tune. It's predicted that such an arrangement would not only tangle the producers in a lot of red tape with unavoidable delays, but that they will have to pay more on such a per tune basis than is asked for now by ASCAP.

Negotiations with the pix companies have been going on sporadically for the last couple of months, but are expected to be stepped up now that the vacation season is over. It's known that J. Robert Rubin, Metro vice-prexy and general counsel, has been conferring with Metro prexy Nicholas M. Schenck on the possibility of making an early deal with ASCAP. Universal Pictures, meantime, recently offered to sign a deal with ASCAP, for about \$75,000 yearly, but ASCAP turned it down as insufficient.

Standoff for Seat-Tax

ASCAP execs are operating on the premise that they want at least as much coin from the producers as they obtained from the exhibitors under the old seat-tax arrangement which was ruled illegal by N. Y. Federal Judge Vincent Leibell. The exhib tax came to over \$1,250,000. If the pix producers pay less, then ASCAP fears that other users of music, such as radio and TV, would file for reductions, charging ASCAP with a discriminatory schedule of licensing rates.

ASCAP is particularly afraid of any such suggestion of discrimination.

(Continued on page 56)

Local 802 Upped 10% by Legiters

After a month of negotiations, Local 802, American Federation of Musicians, wrapped up a deal with the League of N. Y. Theatres Monday (17) which granted legit musicians an across-the-board 10% wage hike, retroactive to Sept. 1. New two-year pact also establishes a new principle for tootlers doubling on other instruments. Besides the usual 10% coverage for the first double, tootlers now get an additional 5% for every instrument after the second. New basic pay is \$130 per week.

Between 300 and 400 men, depending on the number of legit musical shows on Broadway, will be covered by the deal. Contract was inked after the union gave up on its 3% welfare fund plan, to be contributed by the employers, and the League upped its original 7½% wage hike proposal to 10%. Latter raise is maximum allowed under the Wage Stabilization Board with board approval.

Merc Repacts Hayes To 5% Royalty Deal

Chicago, Sept. 18. Mercury Records last week tore up singer Richard Hayes' three-year pact midway in its tenure and inked the warbler to a fresh deal. New contract for Hayes calls for 5% royalties in contrast to 4% under the old agreement.

Singer will cut a minimum of 12 sides yearly in the future.

Woody Herman Heads West

Woody Herman will open a month's engagement at the Roosevelt Hotel in New Orleans Oct. 18. From there he will proceed west with his band, playing on the Coast during the holiday season.

RCA, an Investor, Picks Up 'Wagon' Album Option

RCA Victor has picked up its option to do the original cast album of "Paint Your Wagon," the Cheryl Crawford production of the Alan Jay Lerner-Frederick Loewe musical, due soon on Broadway. RCA made a \$15,750 investment in the show, with Manie Sacks, RCA vicepres., putting in \$5,000 of his own coin.

Contingent of RCA execs headed to Philadelphia Monday night (17) for the play's pre-Broadway tryout at the Shubert Theatre. Tuner, opening at the Winter Garden, N. Y., Oct. 15, stars James Barton

SPA Goes Ahead With Audit Plan Despite Tangle

Despite opposition from some publishers, the Songwriters Protective Assn. is moving ahead with its audit of pub books via Ed Traubner, Coast writers' agent, and his New York partner, Dave Blau, an accountant. SPA execs indicated that they would not back down from the checkup following a heated discussion at the SPA council meeting last week, when Lee Eastman, attorney for E. H. Morris Music and other firms, argued against their use of Traubner on the grounds that he is a competing publisher.

Following the meeting, SPA execs said that Eastman had presented "no valid reasons" for not going ahead with the audit. The debate at the SPA meeting was apparently so hot that Eastman never got around to presenting his plan for improving writer-publisher relations.

SPA's decision to proceed is seen leading to head-on clash with the objecting pubs. Eastman, speaking for Morris, said that Traubner and Blau would not be admitted to check Morris' books. Previously, Eastman declared that Morris has no objection to a checkup of his books but wants an impartial non-industry accounting firm to do the job.

Under the SPA-publisher basic agreement, the SPA has the right to audit the publisher books in behalf of its writer-members. None of the publishers is contesting this right, but the resistance to Traubner may have to be settled by court action if no compromise is reached soon.

COL UPS 4 DISTRICT HEADS TO DIV. MGRS.

In a move to strengthen supervision of its national distribs setup, Columbia Records has promoted four district managers to the posts of division managers under Paul Wexler, vice-prexy over sales. Shifts, which become effective Oct. 1, were made following a district managers' conclave last week.

New appointments upped Terry Southard to division manager of the New England, New Jersey and N. Y. territories; Bill O'Boyle to d.m. of the middle Atlantic and southeast areas; Bill Nielsen to head of the middle-west, and Paul Pepin to manager of the Coast territory.

Avakian to Europe

George Avakian, chief of Columbia Records' international division, leaves for Europe Sept. 25 on an extended tour of the Continent with his wife, Anahid Ajemian, the violinist. Avakian's wife and her sister, Maro, also a violinist, will give 22 recitals in which they will feature a new double concerto written for them by composer Ernst Krenek. Tour will take them through most of the western European countries.

Avakian will also o.o. the talent and repertory situation in those countries.

Marek to England On Victor Business

George Marek, head of RCA Victor's pop and longhair artists and repertory operation, left for England last week for huddles with Victor's British affiliate, His Majesty's Voice.

Main purpose of the trip was to straighten out technical contractual questions arising from cross-shipping of masters and regular disks between the two countries. Marek will be back in two weeks.

Decca-Coast Co. Deal Reported

Heavy trading and rising quotations in Decca shares on the N. Y. Stock Exchange this week cues Wall Street rumors that a major deal is pending between Decca and a Coast outfit. Nature of the deal has not been defined.

Decca shares, however, were particularly active the first two days of this week. Opening at \$14 on Monday, the diskery's stock jumped one-half a point that day with a total turnover of 7,800 shares. Turnover for the one day compared to 7,700 shares traded during all of last week. Decca stock continued the surge on Tuesday, closing at 10 with 12,600 traded. Rise of the Decca stock beyond the general market's average took place despite the fact that new buyers cannot collect the recently declared 17½¢ stock dividend.

Trade observers believe the stock activity is linked to a possibility that Decca may be going into television, in one form or another, as a hedge against the new medium's cut-in on the disk industry.

Mellin Crack on Pubs Touching Up Songs Bring Tim Pan Pans

A throwaway comment by publisher Bobby Mellin on the "Songs For Sale" TV show Saturday night (15) stirred a tempest among the cleffing fraternity which may result in formal action by the Songwriters Protective Assn. Mellin, who was on the panel of judges on the show, said that virtually all songs, even by top writers, had to be revised one way or another by the publisher before publication.

Several top writers are burning at that comment and may get SPA to issue a statement or take other action to get the writers' point of view before the public. One writer said that only the lesser writers' entries are touched up by the publishers, with "these touches not always resulting in improvement of the original." The writer also said that Mellin's comment was "an insult to a whole profession," and injury was added to insult by the fact that it was made before a wide public.

Decca, Union in Row Over N.Y. Plant Shutter

Closing of the Decca Records factory in New York a few weeks ago kicked off a wrangle between the diskery and the United Electrical, Radio & Machine Workers Union (Local 430). Union began picketing the diskery's offices and distributor outlets claiming that Decca had shut down the plant improperly by locking out the employees without severance pay. Decca, on the other hand, claimed that the plant was closed properly and that the union had no right to picket.

Decca's attempt to get an injunction barring the picketers was dismissed by Judge McNally in New York Supreme Court last week. Meantime, union and diskery execs are trying to iron out dispute and a settlement is expected within a few days. A spokesman for the union anticipates that the severance pay claim will be met.

Henry Jerome orch returned for its fourth year at the Hotel Edison's Green Room, N. Y., this week.

4 New Vocalists Spark Columbia To One of Its Strongest Years

Tin Pan Alley Roundup For 'Voice' Broadcast

"Voice of America" is prepping a documentary on Tin Pan Alley for overseas broadcast in its "Cross-Country USA" series. Half hour show will be a kaleidoscopic roundup of the pop music scene, including taped interviews with Hollywood songwriters, New York songpluggers and disk retailers among clips of a major company recording session.

"Voice" execs found that their pop and jazz program fare has been most favorably received among foreign listeners and decided to give their audience a glimpse into the music industry's background. It will be aired as part of the agency's English language broadcasting.

Pre-Trial Exam On Morris Suit Resumes in N.Y.

After a summer hiatus, pre-trial examination in the antitrust suit brought by Buddy Morris, E. H. Morris Music topper, against five major film companies, was resumed in New York Monday (17) with interrogation of Morris by the pix company lawyers. Suit, which was filed in March, 1950, involves the tussle between Metro, Paramount, 20th-Fox, Warner Bros. and Universal with music publishing firms.

Charging that the film company publication of tunes used in their pix is freezing out the indie firms, Morris is asking triple damages amounting to over \$1,500,000, plus injunctive relief. Morris contends that the pix firms have succeeded in getting control of at least 80% of all tunes used in films. This became possible when the pix majors took over their music affiliates, including Robbins, Feist, Miller, Warren, Witmark, Remick, Harms, New World, Atlas, Shubert, Advanced, Paramount, Famous and Movietone. All the music firms have also been named defendants. Universal was named defendant for alleged cross-licensing of tunes with 20th and Metro.

Key charges in the Morris suit are that the pix companies, by virtue of their own music catalogs, have depressed fees for synchronization rights from other publishers and have excluded indie pubs from the valuable exploitation medium of films. Morris is asking complete and permanent divorce between the pix companies and their music affiliates.

Current pre-trial examinations are expected to take place for several months more, after which Morris' lawyer, Lee Eastman, of Spring & Eastman, will examine the pix companies. Actual trial date is a long way off, due to jammed calendars in the Federal courts.

KRUPA TO REORGANIZE AFTER GRANZ TOUR

Gene Krupa, currently with the Norman Granz "Jazz at The Philharmonic" troupe, will reorganize his band at the end of the JATP tour in late November. It will likely be a 12-piece outfit.

Krupa joined the JATP company after disbanding his own orch following an appendicitis operation.

Olman's Coast Visit

Abe Olman, Big Three music head, left for Hollywood last weekend on a combination business-vacation trip.

While on the Coast, Olman is expected to set up the western operation of the newly-formed Linn Music subsid. Olman recently named Oscar Robbins head of Linn's eastern wing.

Sparked by four new vocalists, Columbia Records is currently riding to one of the best years in its history via strong hits by Guy Mitchell, Rosemary Clooney, Tony Bennett, and Toni Arden. Tipoff on the company's healthy position is the fact that Columbia just racked up its biggest sales for the month of August. RCA Victor is also experiencing a far better-than-average year.

Columbia's push comes at a propitious time for the parent company, Columbia Broadcasting System, which has been pouring in a substantial capital investment into television both color and monochrome. The profits from the diskery, which are thrown into the corporation's consolidated earnings, are seen underwriting a substantial portion of the television expansion. In the early 1940s the diskery also helped out the broadcasting company with its war profits.

Victor is also hitting a nifty sales pace, with several key distrib outlets upping their purchases during August by 100%. For the year Victor is going ahead by some 50% over last year, according to present trends. Like Columbia, Victor has been coming up regularly with hits this year, with Mario Lanza, Perry Como, Tony Martin, Dinah Shore and Vaughn Monroe topping the roster.

For Columbia, however, the building of new vocalists under artists and repertory chief Mitch Miller has hit the jackpot for both the company and the vocalists. Miss Clooney, for example, stands to earn about \$45,000 from her "Come On-A My House" disk alone, not counting other disks and the upper fees for personal appearance and radio-TV shots. Same goes for Bennett, with his "Because of You"; Miller, with several top-sellers; and Miss Arden, who has come up with several mid-hits in the last year. Among the more established names, only Frankie Laine has come through in a substantial way for the diskery with his "Jezebel" and "Rose, Rose, I Love You."

Larry Spier Back Into Own Pub Firm

Larry Spier is reactivating the music publishing company bearing his name and going into business for himself. He resigned last week as general professional manager of Bourne, Inc., to which he shifted last year after about 20 years as manager of Max Dreyfus' Chappell combine. Spier had a one-year pact with Saul Bourne which Spier declined to renew. Jerry Johnson formerly with Bourne, is rejoining the firm as manager of the ABC affiliate.

Spier said he was reactivating Spier Music because "after being associated with numerous hits which I helped in the making, I'd like to own a few of the copyrights for a change." Besides the Spier Inc. firm, Spier has long since taken over the Helf & Hafer, McKinley Music and Frank K. Root publications. Several valuable copyrights, such as Hoagy Carmichael's "Hong Kong Blues," are controlled by these firms.

Spier, who also owns a big bakery business, says he's putting \$100,000 of his own money into the new publishing venture. He has been collecting about \$10,000 a year from the American Society of Composers, Authors and Publishers.

Bourne, meantime, is splitting his firm into separate operations, with Johnson to head the ABC company. Topper for Bourne, Inc., has not been set. Bourne consolidated both firms under Spier last year but now has decided to divide them again.

Swiss Amateur Jazz Fest

Zurich, Sept. 11. For the first time in this country a national jazz festival for amateurs will be held at the Urban cinema here this month.

Twenty-six orchestras and 15 pianists, all amateurs, are entered.

Coast AFM Sees \$1,000,000 From TV Within One Year

Hollywood, Sept. 18.

Musician Union Local 47, which has been struggling with an unemployment problem for years, expects television to provide a work-transfusion amounting to better than \$1,000,000 in the next year. It's still impossible, however, to estimate how the coin will be spread among the 13,500 Local 47 members, only 3,000 of whom are currently on the regularly employed lists.

Local 47 lost over \$2,000,000 in salaries in the past two years because of radio's downbeat. Radio wages for musicians were \$4,692,000 in 1949, and dropped to \$3,722,700 in 1950. With top shows falling from the airwaves this year, it's estimated by union execs that members have already lost a \$1,000,000 this year.

Adding to the downbeat, with only 3,000 of 13,500 members working was axed by KFI, KFWB and FMBC of staff orchestra, with 18 men each, in the past year. From video musicians in 1948 got only \$19,000 from TV. In 1949 it was \$123,000; in 1950 the suddenly booming TV industry resulted in about \$500,000.

Three separate sources report scoring of films for television, work on film television programs, and

work on Hollywood-originated telecasts after the coast-to-coast relay opens Sept. 30—are expected to provide the bulk of coin. In addition, of course, there is now and will be work for sidemen on the purely local live shows.

Biggest part of the cash will come from Republic, under the present schedule. Pic studio will pay about \$350,000 to re-score 175 theatrical pix it has sold to KTTV. The work to be spread out over a period of months. About 20 sidemen will work each resoring job at \$50 each. AFM also has inked its first deal with a network—CBS—for the Desi Arnaz-Lucille Ball "I Love Lucy" program on which 15 sidemen will be employed. Similar number will be employed by such shows as Eddie Cantor and Red Skelton when they originate here, and scale will be \$71.88 per man for the show and five hours of rehearsal.

Another big source of revenue the windjammer awaiting is the television film production field. Only a handful—seven or eight—of the 60 vidfilm companies now operating here have inked pacts thus far, but agreements apparently are not far off, brightening the Local 47 picture considerably.

Golden Replaces Mass As Advanced Plucker

In a reshuffling of personnel at the Warner Group last week, Monroe Golden, of Remick, replaced Jack Mass as professional manager of Advanced. Mass, who'll represent Advanced on the Coast, headed west Friday (14).

Irv Siegel, formerly contactman for Joe Davies Music, will take over Golden's post at Remick.

'R&H' Logging System

Week of Sept. 7-13

Richard Lumber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

First Group

	Publishers
A Ghost of a Chance	Mills
A Kiss to Build a Dream On—"The Strip"	Miller
Because of You—"I Was An American Spy"	BMI
Bonne Nuit—"Here Comes the Groom"	Famous
Come On-A My House	Duchess
Dark Is the Night—"Rich, Young & Pretty"	Feist
Everything I Have Is Yours—"Strictly Dishonorable"	Miller
Got Her Off My Hands	Remick
Go Go Go Go—"Here Comes the Groom"	Famous
Hello Young Lovers—"The King and I"	Williamson
How Do You Do & Shake Hands—"Alice in Wonderland"	Disney
I Get Ideas	H & R
I'm In Love Again	Crawford
It's All In the Game	Witmark
In Cool Cool Cool of Evening—"Here Comes the Groom"	Paramount
Jesabel	BMI
Just In Case	Marks
Loveliest Night of the Year—"The Great Caruso"	Robbins
Maybe It's Because I Love You	Berlin
Mary Rose	Shapiro
Make Believe Land	BVC
Morning Side of the Mountain	Remick
My Truly Truly Fair	Santly
Out of Breath	Valando
Shanghai	Advanced
These Things I Offer You	Valando
Too Young	Jefferson
Wonder Why—"Rich, Young & Pretty"	Robbins
World Is Waiting For the Sunrise	Crawford
You'll Know—"His Kind of Woman"	Chappell

Second Group

After All It's Spring—"Seventeen"	Leeds
Be Mine Tonight	Peer
Because of Rain	Maypole
We My Love—"Toot of New Orleans"	Miller
Belle, Belle, My Liberty Bell	Oxford
Blow Blow Winds of the Sea	Lion
Dimples and Cherry Cheeks	Leeds
How Dya Like Your Eggs in Morning—"Rich, Young, Pretty"	Feist
How High the Moon	Chappell
I Apologize	Crawford
I'm a Fool to Want You	Barton
Longing For You	Ludlow
Mocking Bird Hill	Southern
Pretty Eyed Baby	Pickwick
There's No Boat Like a Rowboat	Bourne
Vanity	Jefferson
We Never Talk Much—"Rich, Young & Pretty"	Robbins
We Kiss in a Shadow—"King & I"	Williamson
Where's A Your House	Gayle & G
World Is Mine Tonight	Sam Fox

R H Tele-Log

Week of September 6 to 11
(Numerically Listed)

- Because of You
- Sifanghai
- Too Young
- I Get Ideas
- Sweet Violets
- The Musicians
- Things I Offer You
- Come On-A My House
- How High They Come
- Dark Is The Night

BMI	90
Advanced	80
Jefferson	80
H & R	70
Morris	60
Leeds	60
Valando	60
Duchess	55
Chappell	50
Feist	45

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 15

National Rating	This Last wk.	Title and Publisher	New York MDS	Chicago	Carl Fischer	Los Angeles	Morse M. Premium	Boston	H. N. Honeycutt	Philadelphia	Charles Dumont	Detroit	Orchestrill Bros.	Seattle	Capitol Music Co.	Indianapolis	Person's	Rochester	Neiner Bros.	Kansas City	Jenkins Music Co.	St. Louis	St. Louis Music Supply	Minneapolis	Schmitz Music Co.	TOTAL POINTS
1 1	"Because of You" (Broadcast)	1 115																								
2 2	"Loveliest Night Year" (Robbins)	3 4 2 9 5 2 2 3 4 3 7 2 1 2 4 2 3 3 9 8 8 8 8 8 8 8 84																								
3 3	"Too Young" (Jefferson)	7 2 5 2 2 3 4 3 4 3 7 2 1 2 4 2 3 3 9 8 8 8 8 8 8 8 73																								
4 5	"I Get Ideas" (Hill-R)	4 5 4 6 3 4 8 1 7 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 68																								
5 4	"Sweet Violets" (Morris)	6 6 8 10 3 7 3 8 6 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 48																								
6 7	"Shanghai" (Advanced)	3 5 7 8 7 8 7 8 7 8 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 37																								
7 9	"Morningside of McLean" (Remick)	3 3 10 26																								
8 6	"Come-on-A My House" (Duchess)	8 10 7 5 22																								
9 8	"Cold, Cold Heart" (Acuff-R)	2 7 8 21																								
10 11	"Vanity" (Jefferson)	5 18																								
11A 8	"Longing for You" (Ludlow)	5 14																								
11B 8	"Make Believe" (T. B. Harms)	8 14																								
12A 8	"Will Hold You in My Heart" (AVA)	4 8 12																								
12B, 10	"Three Things I Offer You" (Val)	9 10 2 12																								
13 12	"Detour" (Hill-R)	10 10																								

Connie Gay, 'Fabulous' Cornster, Picking Up Tab On 21-Day Caribe Jaunt

Washington, Sept. 18.

Connie B. Gay and his "National Champion Hillbillies" will be first show to tour the newly established Caribbean military entertainment circuit. Gay, top hillbilly impersonator in the Washington-Virginia area, is picking up the check for himself and his troupe of nine.

Twenty-one-day tour, arranged by Armed Forces Professional Entertainment Branch with USO blessing, will cover all military establishments in the designated command, playing equally to all services. Unification of Caribbean area into a single circuit was completed a week ago by Lt. Col. A. Coray, former Coast producer and actor.

Gay, a popular figure locally with his own radio and TV shows, sports a Dept. of Defense citation for a similar tour of Korea he made last March. His rustic brand of entertainment was enthusiastically received by troops in the Far East area, with individual commanders going out of their way to kudo him. That tour, too, was completely financed by Gay, except for the usual Air Force transportation.

Gay, who has sashayed a dual flair for business and folk music into a reputed \$500,000 a year, has been a phenomenon on the local show biz scene. Operating from Arlington, Va., where he airs his show over WARC, he paid taxes on an income of over \$200,000 in '48. That same year, he packed Constitution Hall to its full 4,000-seat capacity for a series of 26 ear-splitting sessions. When the Daughters of the American Revolution, who own the hall, discovered the brand of corn departed from their lofty standards, Gay moved out and has successfully jammed the mammoth National Guard Armory on numerous occasions.

At one time, when he lost the sponsor for his video show over WMAL-ABC, he paid his own way on the channel. Since then he has refused to sell more than one-half sponsorship for the show, retaining the balance to plug his own considerable Connie B. Gay Enterprises, Inc.

So far as Defense spokesmen are concerned, Gay and his boys, including headliner "Grandpa" Jones, who rates \$750 per personal appearance and has his own radio show in Richmond, are entertainers after any serviceman's heart. Apparently they are on tap to give with what it takes in any area where the need is greatest.

Lou Levy, Leeds Music topper, arrives back in the U. S. tomorrow (Tues.) after an extended tour of England and France with the Andrews Sisters, whom he manages.

Inside Orchestras—Music

Orchestra leader Freddy Martin and Capitol Records are sparkling a "Barclay-Alien Week" Sept. 23-30 to benefit Barclay Alien, the pianist-composer-maestro who was left almost totally paralyzed after an auto crash. Alien's latest Capitol disk, "Jazz Pizzicato" backed by "In The Hall of the Mountain King" will be used to spotlight the week.

The diskery has agreed to up the royalties on the platter to between 7½ and 10%. Mills Music, publishers of "Pizzicato," and Beachwood Music, a Capitol subsid, publishers of "Mountain King," have also agreed to waive their usual royalty assessments. Martin, an RCA Victor artist, is sending personal letters to deejays and distributors around the country asking them to help plug this Capitol waxing. Plans are also in the offing for a special all-star show to be held at the Palladium, L. A., with receipts going to Alien. Alien played with Martin's orchestra before going out on his own. He is the composer of such tunes as "The New Look" and "Cumana."

Capitol Records' new cavalcade album, "Hark! The Years," contains the oldest recorded voice tracks of historical personages ever presented on commercial wax. G. Robert Vincent, who compiled the set from his collection of voice tracks, received many of the old clippings from Thomas A. Edison. In his library, Vincent has recorded voices of every U. S. President since Grover Cleveland, excepting Benjamin Harrison. Vincent also instituted the Voice Library at Yale University. Fredric March did the commentary for the Capitol set with music conducted by Nathaniel Shilkret.

Fact that superstition controls activities of music biz personnel was evident last week by the heavy investment of a number of Tin Pan Alleyites in a new Tennessee soft drink company. With such tunes as "Tennessee Waltz," "Tennessee Saturday Night," "Tennessee Blues," etc., bringing in plenty of coin, the music biz figures that anything that has a Tennessee name or connotation is a good risk.

Because of the heavy pubberty and diskery investment, stock in the company, Lime Cola of Tennessee, has shot up from 35¢ to 55¢ in less than two weeks.

With the harpsichord coming into its own in pop musical via its background use on Rosemary Clooney's "Come On-A My House," Columbia Records hit, musicologists have come up with the info that the first time the ancient instrument was used pop-wise was in 1937 by the Alec Wilder Octet. Combo cut an album for the old Brunswick label, with Mitch Miller, currently Columbia's artists and repertoire chief, playing the oboe.

One of the late Billy Hill's top tunes, "The Glory of Love," is getting a new push following the break-through of a small indie label, Aladdin Records, in the blues and rhythm field with a cut by the Five Keys. Number, written in 1936, is currently getting coverage by all the major diskers with pop releases. Shapiro-Bernstein publishes the tune.

Harold Lyon, Paramount Theatre manager in Kansas City, has cleffed a song to hypo interest in the current "Movietime U. S. A." campaign. He has titled it "Movietime U. S. A." and authored both words and music. Song is being considered by campaign authorities for the official stamp of approval, to be used during the fall campaign.

Pubs Awarded \$1,000 For Illinois Infringement

Chappell, T. B. Harms, Bourne and Santly-Joy were awarded a total of \$1,000 in a copyright infringement action against the Sky Club, Elmwood Park, Ill., in Chicago U. S. District Court last week. Court also enjoined the club's operator, Mary Frasca, from performing the plaintiffs' songs.

Two other publisher members of the American Society of Composers, Authors and Publishers, Feist and Shapiro-Bernstein, won a total of \$300 in judgment in U. S. District Court against Joe D's Blue Moon in Newark, N. J., on the same grounds. Awards in both cases were in addition to attorney fees and court costs.

Irwin Berke to Head Merc's Argyle Pubberty

Chicago, Sept. 18.

Music publishing firm, recently activated by Mercury Records proxy Irving Green, has been lauded Argyle Music.

Firm replaces the diskery's defunct Wing Music and has ex-Shapiro-Bernstein rep Irwin Berke at the helm, plus BMI subsidization.

Gale's Package Into Troy

Troy, Sept. 18.

Ted Bayly, Troy boxing-wrestling promoter, has booked the Gale Agency's package show headlined by Duke Ellington's orchestra, King Cole and Sarah Vaughan, for the Armory Sept. 25.

Attraction may also play the nearby Field House.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

**Week Ending
Sept. 15**

National Rating

This Last wk. wk.

Artist, Label, Title

		New York—(Dove's Stores)	Chicago—Hudson Ross	Los Angeles—Dane's Music	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	San Antonio—Central Radio Co.	Seattle—Sherman-Clay	Philadelphia—Wanamaker	Minneapolis—Don Lantz	St. Louis—Ludwig Music House	Kansas City—Jenkins Music Co.	Omaha—A. Hooper Co.	TOTAL POINTS
1	1	TONY BENNETT (Columbia) "Because of You"—39362	1	1	3				1	1	2	2	66	
2	2	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	10	4	2	4	2	8	7	1	8	8	7	60
3	5	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	2	2	1	10	7		9		1	4		45
4	3	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	4	6	1	9	1	5	9		9	4		44
5	4	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	8	5	8	3	9		10	2	3	8	43	
6	7	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	9	7	2				4	4	5		35	
7	9	DORIS DAY (Columbia) "Shanghai"—39423	3	9	6	5	4	5					34	
8	5	NAT "KING" COLE (Capitol) "Too Young"—1449	7	4	6	3	3	4					31	
9	12	E. CROSBY-J. WYNMAN (Decca) "Cool, Cool, Cool Evening"—27678	3	5	4						6	26		
10A	15	LES BAXTER (Capitol) "Because of You"—1760	7	1	1								24	
10B	15	LES PAUL (Capitol) "Whispering"—1592			4	2			3				24	
11	10	PATTI PAGE (Mercury) "Detour"—5682	5		5	8			5				21	
12	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	6	10	3	6	10						20	
13	16	WEAVERS (Decca) "Kisses Sweeter Than Wine"—27670				10	5		3				15	
14		LES PAUL-MARY FORD (Capitol) "Josephine"—1592								6	4	12		
15		G. MITCHELL-M. MILLER (Col) "Belle, Belle, Liberty Bell"—39512	5		6								11	
16		DON CHERRY (Decca) "Vanity"—27618					3		10				9	
17	11	BILLY WILLIAMS (M-G-M) "Shanghai"—10998	10						6	9			8	
18		VIC DAMONE (Mercury) "I Wonder Why"—5669	9	9	9								6	
19	8	FRANKIE LAINE (Columbia) "Jezebel"—39367							10	7			5	

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	205	Decca	3	50
Capitol	5	126	Mercury	2	27
Victor	3	123	M-G-M	1	8

FIVE TOP ALBUMS

1	2	3	4	5
Hollywood Cast	GREAT CARUSO	KING AND I	GUYS AND DOLLS	VOICE OF XTABAT
M-G-M	Mario Lanza	Broadway Cast	Broadway Cast	Tina Somer
M-G-M84	Victor	Decca	Decca	Capitol
K 84	DM-1506	DL-9008	DA-825	CD-244
E 359	LM-1127	9-260	9-203	CC244
	WDM-1506	DA-876	DLP-8036	

Big Robbins Bid In Popular Field

J. J. Robbins & Sons Music, which had been accenting standards and folio productions since Jack Robbins exited the Big Three several years, is currently making a strong bid in the pop field with a flock of new tunes slated for early release by the major diskeries. Swing away from the firm's past policy came about three months ago with Edward Kassner, British publisher, joining Robbins as partner and Charles Ross taking over as general professional manager.

In the past couple of weeks, firm has been reactivated with acquisitions of two new songs with words and music by Johnny Mercer, "Rocky Mountain" and "Bless Your Heart," plus a couple of Bob Hilliard-Dave Mann tunes, "Jealous Eyes" and "Love, Mystery and Adventure." Latter is set with Sammy Kaye for Columbia Records and Al Morgan for Decca.

Firm has also picked up "And So It Ended," the first tune by Joan Edwards and her brother, Jack (she's written with other collabs); plus Irving Fields' "Take Her to Jamaica." Latter was originally done by the Fields instrumental trio on wax for Victor, with the

diskery following up with a Freddy Martin orch version recently. Puberry also has a Christmas entry in "A Rootin' Tootin' Santa Claus," which is being covered by the major diskeries, and a Wally Westher tune, "Aw, C'mon."

Robbins has also streamlined the distib setup for his folio productions, sales of which are more than covering the firm's overhead. With this cushion, firm is publishing another book, "The 25th Anniversary of Hits," containing the top hits in Robbins, Kassner and Ross catalogs.

Garland's Palace P.A.

Cues M-G-M Disk Bally

M-G-M Records met with top RKO Theatres brass Monday (17) to work out exploitation plans for the forthcoming Judy Garland album which the diskery is issuing in conjunction with her appearance at the Palace Theatre, N. Y., beginning Oct. 16. Novel twist in the tie-up is that the diskery is a Loew's Inc. affiliate.

Contents of the album will be taken from M-G-M soundtrack recordings and several original sides previously etched by Miss Garland. Tie-in album will include such tunes as "Who?", "Get Happy," "Look For the Silver Lining," "Barber Shop Chord," "Love of My Life," "Put Your Arms Around Me, Honey" and "Johnny One Note."

McConkey Snags Busse From Glaser's ABC Agency

Chicago, Sept. 18

McConkey Artists Corp. raided Joe Glaser's Associated Booking stable last week for the second time in recent weeks—this time by snatching away orchestra Henry Busse. It raided ABC early in the summer and walked away with Russ Morgan. It further has gained a strong foothold in William Karas' terpalace chain via Ray Pearl and Leo Pieper, both topline territorial units.

McConkey, which is currently submitting bids on Busse, will first have to iron out a release with Glaser, since Busse has certain commitments with ABC before he can wear MAC colors. Final inking is expected, however, before the end of the week.

Morgan's status with the agency remains unchanged. Per custom he'll book himself on locations and use MCA to fill in the gaps with one-nighters. Busse, meanwhile, carries approximately the same price tag as Morgan.

Pieper, meantime, is current at the latter spot and likely will return later in the year. Pearl is set for eight weeks at the Aragon starting November 6.

Granz Concert Plenty Noisy—From the Aud; But Sock B.O. Anyway

Norman Granz' Jazz at the Philharmonic" concerts may not produce the best type of music, but they definitely generate the noisiest audiences. At Carnegie Hall, N. Y., Saturday midnight (15), in the second of the JATP's fall dates, the usually sedate auditorium rocked to one of the wildest demonstrations back of the footlights ever witnessed in this area. It was \$10 top, far better than \$7.50 gross.

The audiences, in fact, seem to be getting more uncontrollable at these JATP bashes each year. And this is the 11th straight year for the Granz series, the most long-lived and successful of similar jazz promotions. At Carnegie Hall, the rhythmic hitting, stomping and whistling from the predominantly juve crowd made it virtually impossible to hear the music. A money-back offer to the kids, who couldn't restrain themselves didn't help to moderate their decibel output.

Some of the more restrained jazzophiles in the audience were amused at the show put on by the payers; others were somewhat frightened at the unrestrained demonstration, which was less an appreciation of a jazz concert than the frenzy of a barbaric ritual. One charitable explanation is that the kids, like some of the screwball fans of the Brooklyn Dodgers, were living up to their stereotypes—in this case, of a gone hepcat.

The proceedings on stage were secondary. What could be heard for the most part was mediocre and uninspired, with the basic crew of Illinois Jacquet, Flip Phillips, Gene Krupa, Hank Jones, Roy Eldridge, Ray Brown and Bill Harris never getting off the ground despite the exhortations of the crowd. Jacquet and Phillips, in particular, blew their saxes through a series of mechanical hot passages which have long since become familiar.

Ella Fitzgerald, however, was excellent and delivered her numbers in top form against great odds. The kids were yelling for the bop and scat numbers, but Miss Fitzgerald succeeded in quieting them somewhat with her ballads. On such rhythm tunes as "Smooth Sailing," the pandemonium was fierce.

Leslie Young, spotlighted on his sax against a rhythm background, also was a standout with his cool instrumentation, never pandering to the audience. Gene Krupa scored solidly with a long skinbeating solo of his own composition, and Oscar Peterson completed the lineup with a brace of inventive piano choruses. Herm.

Paul-Ford to Tour With Palmer Orch

Kansas City, Sept. 18

Something a bit different for the ballroom circuit is being worked out for a string of fall dates to be played by Les Paul and Mary Ford in duo with the Jimmy Palmer Orch. Three weeks of ballrooms in the midwest are being worked out for this combo, opening late in October at the Melody Mill, Dubuque, Ia.

Plans call for the Paul-Ford team to make two 20-minute appearances during the evening, the Palmer crew to play for dancing the balance of the eve. Details of the tour are being planned now, with Palmer orch currently in a two-week stand at the Latin Villa here. Following the date here, Palmer orch does some one-nighters on its own before teaming up with Paul and Ford.

Mercer Inks Strayhorn

Billy Strayhorn, pianist-composer-arranger, who has been associated with the Duke Ellington organization for the past 12 years, has been inked by Mercer Records as a bandleader. First release will be a long-play disk, with Strayhorn batoning a group of sidemen from the Ellington band.

Mercer Records is operated by Duke Ellington's son, Mercer, and Leonard Feather, jazz critic.

Stan Kenton band is scheduled to appear in Dallas Sept. 27 for a concert at the State Fair Auditorium.

Producers to Disk 'Courtin' Time' Independently

Songs from "Courtin' Time," Broadway musical of last season, will be recorded independently by the producers, James Russo and Michael Ellis. It's believed to be the first time a legit management has attempted to platterize the music for a Broadway show passed up by the recording companies and name disk performers.

New arrangements for the numbers have been made by the composer-lyricist team; Don Walker and Jack Lawrence set to do the vocals are Jerry Cooper, Sue Bennett and a Ray Charles group. The producers will rent a studio, hire a musical director and hold the recording sessions in about two weeks. They've arranged to send pressings to disk jockeys in selected cities in the hope of building the tunes into popular hits. They figure the whole project can be done for about \$1,500.

Four numbers to be plattered are "Fixin' for a Long, Cold Winter," a duet sung in the legit show by Joe E. Brown and Billie Worth; "I Do, He Doesn't," sung originally by Miss Worth; "The Wishbone Song," originally done by several principals and the chorus, and "Heart in Hand," another duet by Brown and Miss Worth.

Fact that "Courtin' Time" had unusual difficulties during its road tryout, including the withdrawal of Lloyd Nolan as male lead, with Joe E. Brown taking over, and extensive rewriting during a layoff and extended tour, side-tracked it as a recording bet. When it drew a mixed press in New York none of the platter companies bid on the album rights, despite the general trade impression that the score was superior. Subsequently, no top disk performer has done any of the tunes. Harms-Witmark published the score.

The musical is to be produced in England this fall by Jack Hylton, however, and the latter expects the songs to be popular there, so Russo and Ellis hope that may help resuscitate the score in the U. S. and recoup some of the money lost by the backers of the Broadway presentation.

PUBS EYE JAP OFFICES AFTER FRISCO TREATY

Signing of the Japanese Peace Treaty in San Francisco Sept. 8 set publishing house plans in gear for the opening of branch offices in Japan. Consummation of treaty opens way for the payment of royalties which were held in escrow by the Supreme Command of Allied Powers while Japan was an occupied territory. Possibilities of converting yen to dollars will be discussed with the Japanese government.

Leading the Oriental trek is Southern Music, with plans already under way to open a branch in Tokyo within the next few weeks. It'll be Southern's 31st branch office. The Tokyo office will be headed by an American, not yet named, and staffed by Japanese. Meantime Ralph Peer, puberry topman, heads for Europe Friday (21) with his wife. They're skedded to remain until March, 1952. Ben Selvin, Southern's general professional manager, will be in charge during Peer's absence.

Mischakoff Joins Det. Symph as Concertmaster

Detroit, Sept. 18

Mischa Mischakoff, conductor with the NBC Symphony, has signed a five-year contract with the revived Detroit symph as concertmaster, effective when his NBC contract expires in the spring. Mischakoff probably will play with the Detroit orch this season when dates do not conflict with his NBC duties.

In addition, Henri Noso, French violinist head of the Newark Academy of Music, has been named to the first chair position in the violin section. Noso formerly served as assistant concertmaster under Mischakoff for the NBC symph.

Top Recorded Talent and Tuners

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 15

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is designed to indicate those records rating in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Other disk jockeys will vary week to week to present a comprehensive picture of all sectors of the country regularly.

Pos. Pos. No.
wk. wk. in this last week

		Artist	Label	Song	East	New Eng.	N.Y.	N.J.	Conn.	Pa.	Midwest	South	West	Pacific	W. Co.	Colo.	Calif.	Other	Music City	Rocky Mts.	W. Va.	Missouri-Kan.	Illino.-Mich.-Wis.	Midwest	South	West	
1	2	Tony Bennett	Columbia	Because of You	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	
2	1	12 Rosemary Clooney	Columbia	Come on-A My House	1	3	1	2	1	3	1	2	1	3	1	2	1	3	1	2	1	3	1	2	1	3	
3	3	5 Les Paul-Mary Ford	Capitol	World Is Waiting for Sunrise	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
4	5	24 Nat "King" Cole	Capitol	Too Young	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
5	6	14 Tony Martin	Victor	I Get Ideas	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	
6	4	12 Dinah Shore	Victor	Sweet Violets	3	5	3	5	3	5	3	5	3	5	3	5	3	5	3	5	3	5	3	5	3	5	
7	13	5 Guy Mitchell-M. Miller	Columbia	Belle, Belle, My Liberty Bell	2	5	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
8	14	7 Tony Bennett	Columbia	Cold, Cold Heart	9	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7	
9	7	12 Les Baxter	Capitol	Because of You	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
10	10	13 Don Cherry	Decca	Vanity	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	
11	8	23 Mario Lanza	Victor	Loveliest Night of Year	23	3	23	3	23	3	23	3	23	3	23	3	23	3	23	3	23	3	23	3	23	3	23
12	9	7 Vic Damone	Mercury	Longing for You	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
13	11	11 Doris Day	Columbia	Shanghai	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10		
14A	34	3 Paul Page	Mercury	Desire	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6		
14B	16	3 Del Wood	Tennessee	Down Yonder	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	
14C	17	4 Les Paul	Capitol	Whispering	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	
17	12	16 Guy Mitchell-M. Miller	Columbia	My Truly Truly Fair	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	
18A	15	20 Frankie Laine	Columbia	Jewel	8	6	10	8	6	10	8	6	10	8	6	10	8	6	10	8	6	10	8	6	10	8	
18B	1	2 Kay Starr	Capitol	Come on-A My House	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	
20A	25	2 Tommy Edwards	M-G-M	It's All in the Game	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
20B	3	K. Grayson-H. Keel	M-G-M	Make Believe	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	
22	17	5 Frank Sinatra-H. James	Columbia	Castle Rock	10	7	10	7	10	7	10	7	10	7	10	7	10	7	10	7	10	7	10	7	10	7	10
23A	27	5 George Gibbs	Mercury	While You Danced Danced	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
23B	1	1 Teresa Brewer	London	I Wish I Was	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
25A	20	14 Rosemary Clooney	Columbia	Mixed Emotions	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
25H	1	1 Champ Butler	Columbia	Way Up In North Carolina	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
25C	3	Dennis Day	Victor	Mary Rose	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
25D	1	Russ Morgan	Decca	Longline for You	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
25E	27	3 Johnny Desmond	M-G-M	Because of You	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
26A	45	4 Bobby Wayne	Mercury	Sweetheart of Yesterday	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
26B	1	1 Don Cherry	Decca	Sweetheart Wails	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
26C	2	Ralph Managan	Victor	While You Danced Danced	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
26D	1	Sarah Vaughan	Columbia	Out of Breath	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
26E	30	3 Andrews Sisters	Decca	I'm In Love Again	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
26F	32	7 B. Crosby-J. Wyman	Capitol	I Love Sunshine of Smile	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
26G	1	1 Jo Stafford	Columbia	Hawaiian War Chant	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
26H	2	2 Perry Lee	Capitol	I Get Ideas	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
26C	27	2 Paul Page	M-G-M	And So to Sleep Again	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
26D	1	1 William Warfield	Decca	Off Man River	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
26E	30	9 Mario Lanza	Victor	Because	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
26F	32	7 B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
26G	2	2 Dean Martin	Capitol	Longline for You	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
26H	4	4 Eddie Howard	Mercury	Sin	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
45A	1	1 Dick Haymes	Decca	And So to Sleep Again	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
45B	40	3 Sammy Kaye	Columbia	Longline for You	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
45C	40	8 Paul Weston	Columbia	Morningside of Mountain	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
45D	10	10 Billy Williams Quartet	Shanghai	It's All in the Game	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
46	1	1 Dinah Shore	Victor	Kisses Sweeter Than Wine	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
46A	32	6 Weavers	Decca	How High the Moon	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
51	22	22 Les Paul-Mary Ford	Capitol	How High the Moon	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

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N.Y.'s Second Ave. Blossoming Out As Dollar-Luring 'Swing Street'

With jazz enthusiasts steadily pouring into New York's downtown eastside's Stuyvesant Casino, and Central Plaza, for regular Friday night shindigs, jazzmen and proletarians see a steady groove for Dixieland music in Gotham. Playing to weekly SRO audiences, the two jazz emporiums have developed lower Second Ave., longtime mecca of the Yiddish theatre, into a new "Swing Street," since opening here five years ago.

By holding the jazz fests in large rooms, that accommodate wedding parties and other social functions during the rest of the week, the impresarios offer jazzophiles music at a cost that can't be matched by uptown operators. Although several jazz spots have opened recently on the upper eastside, they attract the well-heeled clientele rather than the younger group of jazz aficionados 52d St., where jazz held forth during the pre-war has diminished in importance as a factor in the developing of a new jazz audience with only Jimmy Ryan's holding out against the competition of the neighboring strip joints.

Both the Casino and the Plaza operate with practically no overhead, with the accent on music rather than the bar tab. Admission tab is \$1.50 and although beer and whiskey is sold, customers are allowed to bring in their own

bottles. Beer is the popular drink here, however, and it's usually bought by the pitcher for \$1.

Youngsters (those under 18 aren't admitted because of the liquor license) make up the greater part of the audience. Uninhibited, they whip up the musicians with appreciative howls and jitterbug stomping. Bernie Berns, owner of the Central Plaza, claims that the crowd seldom gets out of hand, although some damage is occasionally done by spirited dancers who insist on performing their tempos on the tables.

Jazzmen are given wide latitude, playing free-style Dixieland, ragtime, marching songs and blues. Both spots hire such established jazz names as Max Kaminsky, Bud Freeman, Pee Wee Russell, Bob Haggart, Wild Bill Davidson, George Wetling and Lou McGarity among others. Younger jazz musicians, such as Sol Yaged, have developed a strong following through appearances at the Plaza.

Promoters in such cities as Chicago, Philadelphia, St. Louis and Francisco are planning similar operations. The trek to jazz has been pointed up recently by the opening of two new jazz clubs, the Chantilly, in Greenwich Village, and Lou Teresi's in midtown.

Stuyvesant Casino is operated by Bob Maltz while the Central Plaza is managed by Jack Crystal, also owner of the Commodore Music Shop, the Dixieland emporium.

Selsman to Adams Firm

Victor Selsman was named general professional manager of George Adams music last week. Firm was formed recently.

Selsman was formerly a contact man for Ivy Music, a Chappell subsid.

ASCAP

Continued from page 31

tion in favor of the pix producers in view of the fact that reps of the Warner Bros., Metro, 20th-Fox and Paramount music firms are on the ASCAP board. These music company subsids of the pix companies, of course, are prohibited from serving on the ASCAP negotiating committee dealing with Hollywood.

ASCAP execs are currently leaning towards a proposal to set up a licensing arrangement for the pix companies similar to that operating in radio and TV. In the latter fields, the stations generally have a blanket license under which they pay a percentage of their gross. Same thing would go for the pix companies instead of the flat fees originally proposed by ASCAP.

Key hurdle in the negotiations up to now has been the film companies' insistence on the right to show their pix via theatre TV without paying more to ASCAP. Later, however, is adamant against giving up what it considers to be one of the most valuable rights in the future.

On the Upbeat

New York

George Pall resigned post as assistant manager-pub director for Frank Dailey's Meadowbrook, Cedar Grove, N.J. . . . Sid Lipmann, who co-penned "Two Young," returns this week from one month's vacation in Europe. Beatrice Landeck (Mrs. Herbert Marks), penned book tentatively titled "How To Help Children Grow With Music" which Wm Sloane will publish in March . . . Ink Spot opened at Latin Casino, Philadelphia, Tuesday (18). Howie Richmond, pubby head, to Coast for o.e. Eddie Haywood booked into Glass Bar, St. Louis, Oct. 12 . . . Vocalist Tommy Edwards into Apollo Theatre, N.Y., Friday (21) . . . R. W. Dailey, M-G-M Records distributor in Houston, Tex., in town huddling with diskery execs . . . Erroll Garner opens at Apollo Theatre, N.Y., Sept. 28 . . . John J. Hill doing advance flacking for Spike Jones orch . . . Red Rodney Quintet held over at Roe-Mar Club, Schenectady, N.Y. . . . Songwriter Buddy Pepper, who has been in Europe for the past six months, returns to Hollywood today (Wed.) to rejoin Jack Smith as vocal arranger. Pepper worked with Judy Garland as pianist-arranger during her European personal appearance tour.

Chicago

Elmo Tanner, ex-Ted Weems warbler-whistler, signed for one year with McConkey Artists Corp.

Pittsburgh

Norman Granz brings his Jazz at the Philharmonic troupe to Syria Mosque next Thursday (27). Bill Machiko has left Baron Elliot's

(Continued on page 58)

Tanner's current at the Tie-Toe, Sheboygan, Wis., and moves into Teves Restaurant, Duluth, Oct. 8.

Ray Pearl opens season at Shroeder Hotel, Milwaukee, Sept. 21 for three weeks, following at Aragon, Chi., Nov. 6 for eight weeks . . . Lionel Hampton plays Handy Theatre, Memphis, Nov. 20 for one week . . . Paul Fields anklled his job in the Music Corp. of America act department and joined McConkey Artists' cocktail section . . . Billie Holiday pipes at the Sky Bag, Cleveland, Oct. 1 for one week . . . Lenny Herman plays Hollander Hotel, Cleveland, Sept. 20 for four weeks . . . Preview Lounge, newest Chi spot to shift to jazz policy, opens Sept. 19 with Charlie Ventura, Buddy Rich, Chubby Jackson and Marty Napoleon . . . Del Simmons orch inked into Deshler-Wallick Hotel, Columbus, Sept. 19 for one month with singer Allan Dale on bill for first two weeks . . . Modulators, current at Congress Hotel, Chi., cut 39 transcriptions for International Harvester . . . Zanies open Mambo, Chi., Sept. 19 . . . Betty Broyles, ex-GAC staffer, joins Dick LaPalm Associates as slack . . . Will Back into Congress Hotel, Chi., Sept. 20. Indef. . . . Chicago Theatre set Patti Page for Oct. 19 and Tony Bennett, Nov. 17.



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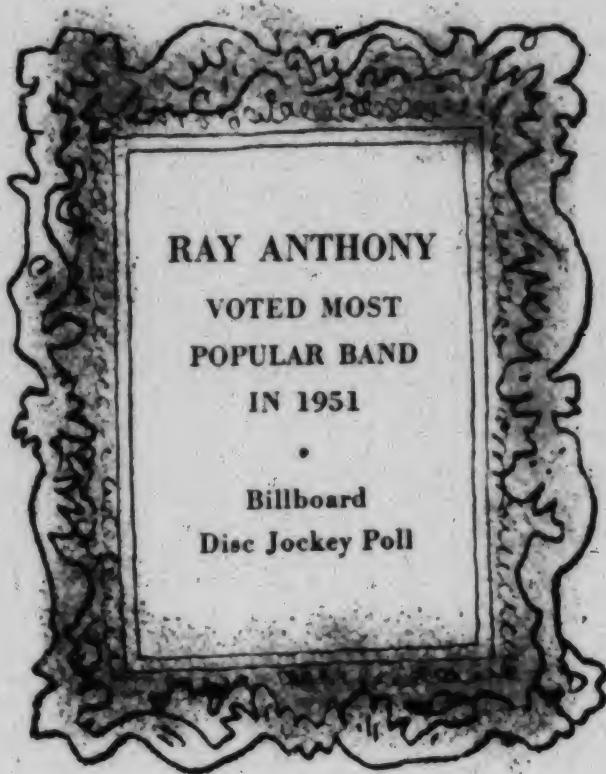
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Band Reviews

BUDDY MORROW ORCH (14)
With Frankie Lester, Jeanne McManus

Meadowbrook, Cedar Grove, N. J.

Buddy Morrow's orch is attempting to roll down the same click b.o. groove cut out by the Ralph Flanagan organization during the past two years. Like Flanagan, Morrow had been only heard on RCA disks for about a year to stir a demand before taking off on one-nighter and location dates. Victor's promotion of Morrow, capped by his recent "Rose, Rose I Love You" hit, has been evidenced in the steady number of releases by this crew recently.

But while Flanagan openly patterned his orch after the late Glenn Miller's band, the Morrow outfit is essaying a style of its own. That's both a strength and a weakness at this time. The advantage stems from Morrow's slant towards freshness; the drawback is that his crew's style hasn't quite jelled into a definite format as yet. This outfit, however, has only been working together for three weeks and has plenty of promise. (Mor-

row's previous Victor disks were cut by studio musicians.)

At the outset, this unit gets a strong lift from the standout slide-horn work of Morrow. Latter is one of the best in the business and his pure-toned trombone gets prominent showcasing in the make-up of the arrangements. Backing up are a hep crew of youngsters divided into four reeds, six brass and three on rhythm. Despite their relatively short time together, outfit plays with bite and precision.

The band swings neatly, showing an ability to rock on the rhythm numbers and to roll smoothly on the ballads; with dance tempos clearly delineated. That much-desired distinctive sound, however, has not yet been developed fully, and only a handful of the arrangements are of the socal, sit-up-and-listen type which can set this crew apart from the usual run of dance bands. The crew's targeting at the old Benny Goodman and Artie Shaw style is all to the good and a novel departure from the flock of Glenn Miller carbonas now on the market.

The band has smart production. From the unusual plastic stands, with illuminated copies of Morrow's disk releases, to the book's makeup, Morrow shows taste and imagination. Book, comprising standards mainly, is divided into medleys grouped together by the years in which they were written. It's a commercial gimmick that sells. Band also shows good production in such current numbers as "The Boogie Woogie March" and "Truly Lulu," both cut by Morrow for Victor.

In Frankie Lester, formerly of the Hal McIntyre band, Morrow has a first-rate vocalist. Lester is excellent on ballads and conducts himself with considerable savvy before the mike. Gal vocalist Jeanne McManus handles herself competently without being standout. Her.

THE BIG FOUR

Ventura's, Lindenwald, N. J.
Charlie Ventura, one of the leading tenor-men in the "progressive" jazz field, has been experimenting with combinations since the fold of his band over a year ago. Owner of a cafe in South Jersey (a few miles from Philadelphia), Ventura has a ready-made tryout spot. Last season he added Chubby Jackson, string bass, and several months ago was joined by drummer Buddy Rich and pianist Marty Napoleon. They called themselves the Big Four, were booked for two weeks

in Chicago and stayed five. They start another run in Chi tonight (19).

Musicianship of four men is unchallenged, but they stand out as an entertainment unit. High spot is a work called "Evolution of Jazz," in which every member of the combo does imitations of name vocalists. Principals in the clowning are Jackson and Rich, and the latter handles most of the vocals. Rich's explosive breaks on the drums and general showmanship is also great asset. Jackson's uninhibited foolery goes over well, particularly his solo renditions of "Holiday for Strings" and a rib of "The Third Man Theme," played on the string-bass. More important, in the straight musical numbers, such as "Man I Love" or "After You've Gone," the outfit really swings.

Gearing combo to ease work, Ventura has nicely sloughed bop in favor of a beat the ringsiders can stomp to. But not at the expense of good musicianship. Things are seldom fixed in the ever-shifting world of jazz, but if the Big Four can stick together, set their comedy business with more care, then their solo virtuosity and solid jamming make the outfit a natural for the musical bars and a strong tele possibility.

Gagh.

JIMMY PALMER ORCH (12)

With Sunnie Anderson
Latin Villa, Kansas City
Jimmy Palmer and his band are back for a replay of their earlier summer engagement here, this time helping to open a new club policy in this downtown spot which formerly put the emphasis on ballroom play. This time crew not only is furnishing rhythms for dancers, but takes part of the show assignment as well.

Although well known in the Chi and New York spots, Palmer is a newer name out this way. Band he is currently squiring also is a switch from the bigger bands he formerly had in the east. This crew is set up on the Kay Kyser pattern, complete with the featured two-beat, singing song titles, and generally lively proceedings on the stand.

Instrumentation is conventional, with brass including pair of trumpets and pair of trombones, and string bass in the rhythm section. Styling which Palmer draws from this assemblage follows very much the Kyser line, with fullness from the reeds and plenty of muted, staccato trumpet.

Palmer carries considerable strength in the vocal department, headed up by throaty work of Sunnie Anderson, slick looker and long-time member of the orch. Tiny McDaniel, weighing in at 315, is an unusually good novelty man, stepping down from the brass section for his turn. Ballad work is handled by Bob Fischer, who gives a full range to both current pops and the old faves. Palmer also takes an occasional turn at the mike.

Outfit is a capable one and booked well ahead in the mid-west area.

Quin.

VIDO MUSSO (5)

OASIS, LOS ANGELES
Vido Musso's new hot combo consists of himself on tenor sax, Don Dennis on trumpet, Dick Surnock on bass, Bill Barrois on piano and Bobby White on the skins. The ex-Stan Kenton crewman, now his own boss, turns in a socal show for the jazz aficionados, in addition to background Ella Mae Morse and tapster-singer Arthur Duncan (see New Acts) and emceeing the layout.

Outfit opens flashily with a modified bop item, "Allen's Alley," in which Musso's sax and Dennis' trumpet are featuring yelling at each other in a manner to make Woody Herman and Kenton turn over in their grooves. Exciting stuff. Musso also turns up a subbing, throbbing sax solo, "Come Back to Sorrento," that blows the roof off when it segues from a ballad beat to jump.

Beneke in S'west Dates

Tex Beneke orch is slated for a series of 10 dates in the southwest area. Crew will open at Lake Worth Casino, Fort Worth, for one night with a similar stop at San Angelo.

Currently band is playing various Army and Air Force installations at San Antonio. Another series of one nighters follows with stops at Dallas, Victoria, San Antonio, Galveston, Palacios and two nights at Tyler.

Yahovic's N. Y. Date

Frank Yahovic's band, one of Columbia Records' top-sellers in the polka field, comes into New York Sept. 24 for the first time in three years for an eight-week stand at the Village Barn, Greenwich Village literary.

On the Upbeat

Continued from page 54

band at Carlton Hotel, Washington, D. C., to resume music studies at Duquesne University and has been replaced on the accordion by Johnny Ballock. Elliott winds up in the capital the end of this month and then goes to The Meadow in Boston, which is owned by Harry Marshard, who now manages him, and Vaughn Monroe. Woody Herman plays a one-nighter at West View Park Thursday (20). Marita Nevada has succeeded Lois Framan as the vocalist with Luis Morales' combo at the Carnival Lounge. Stan Kenton booked for Syria Mosque with his "Innovations in Modern Music" the night of Nov. 7. . . Organist Harry Walton has returned to the Fort Pitt Hotel following a summer run at the Hotel Roosevelt's Sylvan Room. Dom Tramarkie's Trio is back at the latter spot again.

Hollywood

John Christ and Harry Koplan signed Milton Charles as musical director for vidshows they're packaging . . . Dorothy Comingore, Ned

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Off-Beat, 'Hardship' Military Posts Given Top Rating on Show Routes

Washington, Sept. 18.

Top priority will be given isolated military areas in routing professional entertainment, according to Col. Joseph E. Goets, head of Armed Forces Professional Entertainment Branch, who has just returned from a series of meetings with service reps in Europe and the Northeast Air Command.

Goets, who spent two weeks setting up a system of circuits for routing shows on a unified and equitable basis to far-flung posts, stressed the need for bringing cheer to the boys in the off-beat regions. He pointed out that, though U.S. talent is welcomed all over, the boys in central Europe and England have numerous opportunities for entertainment, whereas certain "hardship" areas were literally "starved for a good show." He named North Africa, Trieste, and the Northeast Command (which

(Continued on page 74)

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Martinique, N. Y., Eyed
By Miami's Alan Gale

Comic Alan Gale, operator of the Empire Club, Miami Beach, is dickering for La Martinique, N. Y., which he would open around Nov. 1 with a show including Freddie Stewart.

Gale would assume the top comedy spot.

AGVA, GI Shows Weigh \$125 Scale, Insurance Spread

The American Guild of Variety Artists and Camp Shows, Inc., are negotiating a minimum basic agreement which will call for a \$125 scale for principals and insurance coverage for every act. Deal was recently started by AGVA's national administrative secretary Henry Dunn, and will be completed shortly after Dunn returns from the American Federation of Labor convention current in San Francisco.

One of the provisions being sought by the union makes union membership of all performers mandatory, except in the case of film stars doing a voluntary stint in hospitals, domestic camps or overseas bases. Should they be paid, then union membership becomes mandatory.

AGVA is also seeking first-class transportation for the performers. Union is seeking to "outlaw" bucket-seat planes for transporting its members, except when no other means are available.

A curious twist lies in the fact that Dunn also is a member of Camp Shows' advisory board. He'll be working both sides of the street in these negotiations.

HILDY'S 'GRASSROOTS' DATES SOCKO B.O.

Duluth, Sept. 18.

Hildegarde, under the aegis of her manager, Anna Sosenko, is trailblazing the "grassroots circuit," is big boxoffice here at the Hotel Duluth. Her two weeks here at \$6,500 per, paid off with rope-up business despite the fact that she is doing only one show a night, plus an extra Saturday matinee and night show.

Hildegarde is following up her stand in Duluth with a two-week engagement in Minneapolis and a concert in Shreveport, La., under the auspices of the local Kiwanis. Latter rented a 3,000-seat auditorium for the date which guarantees \$3,000 to Hildegarde. She is also booked for a concert in Des Moines, which the Des Moines Register and the newspaper's radio outlet are sponsoring.

The Cow Palace has recently opened its doors to public bookings, with Ringling Bros. and Barnum & Bailey its most recent showing.

BENAY VENUTA'S ACT

Hollywood, Sept. 18.

Benay Venuta is prepping a new cafe act, via the William Morris agency.

Miss Venuta is expected to play Las Vegas before showing the turn in New York spots.

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AGVA's Dunn Goes to Bat at AFL

Frisco Parley on 'One-Card Union'

San Francisco, Sept. 18.

Pre-convention confabs of American Federation of Labor officials here and Henry Dunn, national administrative secretary of the American Guild of Variety Artists, has raised hopes that latter's long-expressed proposal for unification of all talent unions will receive favorable consideration from AFL big-wigs. Bitter opposition, however, is expected from the Screen Actors Guild and Television Authority.

Following several talks with James C. Petrillo, proxy of the (Continued on page 62)



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Reade Circuit, Dows-DeMay Mull Combo Burlesque-Films in East

The Walter Reade circuit, which ran a burlesque policy this summer at the Savoy Theatre, Asbury Park, N. J., is planning that format in other theatres on the chain. Savoy reportedly did well during the summer.

The Reade dip into burlesque is in keeping with the trend by chain and indie exhibitors toward ditching straight films when there's a chance to latch onto a policy that promises more box office. For example, the RKO chain is, using their White Plains, N. Y., house for Tuesday night concert dates RKO Palace, Chicago, will house road company of the legit "Gentlemen Prefer Blondes" starting tomorrow (Thurs.).

The Reades are mulling burlesque and films for the Strand Theatre, Perth Amboy, and the Oxford, Plainfield, both N. J.

Setting the shows for the Reade

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Minsky Cafe Stripper Set for 3 After Boston

Cafe unit set up by Harold Minsky, of the burlesque clan, which opened at the Latin Quarter, Boston, last night (Tues.), has dates lined up into December. Among package spots are the Beverly Hills Country Club, Beverly Hills, Ky., Oct. 12; Desert Inn, Las Vegas, Nov. 13, and Riverside, Reno, Nov. 25.

Unit includes Corinne & Tito Valdez, Visionaires, Mann & Dana, Rudy Cardenas, Les Diamond, a 14-girl line, Cort & Saunders, and a strip contingent.

AGVA-TA Feud Near Settlement

Hollywood, Sept. 18.

Musicians Union "Salute to Hollywood Bowl" Saturday (15) had all the earmarks of a peace overture in the dispute between American Guild of Variety Artists and Theatre Authority. Shindig was jointly blessed by the two factions, first time they've agreed on anything since AGVA abruptly ankled TA over the policing of benefits and the disbursement of funds therefrom.

Joint statement issued by AGVA Coast exec Eddie Rio and TA exec I. B. Kornblum said that the two organizations had agreed that differences between them would "not be allowed to interfere" with the benefit designed to pump additional funds into the drive to keep Hollywood Bowl alive. Bob Hope emerged with such name talent as Benny Goodman, Les Brown and Andre Previn billed.

Official statement issued a few days before the benefit ended conjecture that the dispute might, at the last minute, forestall the affair. It also raised hopes that a settlement of the difference was near. The statement said:

Theatre Authority and American Guild of Variety Artists want to see the Musicians Union make a success of their International Salute to Hollywood Bowl. With this in mind and in the best interests of organized labor and the community of Los Angeles, we have arranged to drop our dispute regarding this particular benefit and we hope a permanent solution will be worked out."

Final phrase gave rise to the optimism, but each side flatly refused to amplify the statement.

Romm's TV Spread

Harry Romm, head of the Music Corp. of America theatre department, is expanding his operations into video. He'll retain his post in the vaude sector. Tele guest talent dept. in which he'll be assisting is headed by Johnny Greenhut.

Romm will work on bookings for the Kate Smith Show and "Star of the Family," both MCA-serviced.

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Georgie Price Named to Head AGVA With Gypsy 1st Veepee

Georgie Price has been elected president of the American Guild of Variety Artists. Comic pulled 723 votes, to 311 by Will Aubrey and 301, by Jackie Bright. Price succeeds Gus Van, who declined to run again for that post after being in the saddle for three years.

In the other major contest, Gypsy Rose Lee retained her post as first vice president with 643 votes. She defeated Don Francisco, 492 ballots. Harry Mendoza, 245, and Larry Rio, 199.

Voting was generally light, with less than 1,500 ballots turned in.

In other results, Jack Gwynne got the nod for second veepee with 492 votes. He topped Bill Layne, Billy Lee and Sid Marion. Third veepee slot went to Russell (Bob) Evans, with 455 votes, defeating Dick Gale and Dick Ware, Rex

N.Y. Cafes Hold Upbeat Is Spur to Operation Of 'Dead Time' Stanzas

With the current N. Y. cafe season hitting one of its strongest starts in years, bonificaces already have started to capitalize on the upswing. Major facet is to employ "dead time" to greater advantage. The Blue Angel, for example, is launching weekend cocktail sessions. It will have two acts. Odette Myrtil and Doodles & Spider. Sessions will last from 8 p.m. to 7 p.m., with no minimum or cover.

Indications point to the fact that most spots will again resume rhumba matinees on weekends. This was an extremely profitable venture some years ago, and virtually every nitery turned to limited daytime operation. Curiously enough, many cafes which tried rhumba matinees found that when nighttime biz was good, the afternoon sessions were similarly upbeat. The reverse was also true. Consequently, in the current soaring grosses, nitery ops are again turning to that extra coin from off-hours operation. Other clubs are expected to hop on the bandwagon.

Steinman's N. Y. Debut Via Harlem-on-B'way Cafe

Harry Steinman has taken over the operation of Sugar Hill, first Harlemeite nitery to open on the Stem in some years. Steinman, former operator of the Latin Casino, Philadelphia, is making his bow as a Manhattan boniface. Bill Miller, Rivera, Ft. Lee, N. J., operator, was initially reported to be in on the enterprise, but later declined to go along.

First show will be the Larry Steele revue, which played the Harlem Club, Atlantic City, during the summer.

Spot was formerly fronted by Tom Ball, who closed it last spring after a siege of dismal business. He was later indicted on a Federal tax rap.



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Ex-GI Janes Sell Soup and S.A. In 'Music With Hormel Girls'

Albany, Sept. 18.

"Music With the Hormel Girls," part of an interesting tri-holiday operation which encompasses selling, entertainment and hobby-philanthropy, played to capacity at \$3.50 top in the 875-seat Playhouse Saturday night (15) for the benefit of Albany County American Legion Hospital and Welfare Fund. On previous week, the 70-gal troupe gave a performance at Proctor's Theatre, Schenectady.

Starting in 1947 with six former service women as a selling unit for the George W. Hormel Co. of Austin, Minn., it expanded in personnel and branched into enter-

tainment with personal appearance dates and radio broadcasts.

A half-hour air show, recorded for transmission the following week over CBS and NBC, is included in the 100-minute presentation. Participants sell the Hormel line the first half of the week, within a 100-mile radius of a key city, and rehearse for the stage-aire performance the last half. They travel in pairs by auto, being flown home at the end of each eight-week period for a week's rest. Cost of touring is said to be around \$25,000 weekly. Five trucks haul equipment.

The show, warmly received here, moved speedily but unevenly, at a level below complete professionalism. It featured a well-trained if not brilliant symphonic band, and a number of smaller combinations, instrument and vocal. Choraling was reasonably competent, but the terping was below average.

Audience liked the comedy, which had no spark of originality or subtlety. Choreography was possibly all that could be expected with talent available. Production and lighting stood up well, and staging was good, if obvious. Costuming for final sequences held eye-appeal. Commercial phase received adequate straight and kidding treatment.

Better things included rhythm warbling by Rainbow Trio (dark-haired girl has personality and appearance), harp solos by Phyllis Averill, marimba numbers by Dolores Spitzer, a Dixieland sextet with a click drum finale, and Marilyn Wilson's announcing. Customers warmed to laconic if sometimes "wise" emceeing by Mary Ellen Domini, and to dance pantomime by Louise Faville. Ernest A. Villas conducted vigorously. Homer Ochsenhirt is choral director; Marie Kuhiman, choreographer and stage director. Jaco.

Cops Close Chi Backstage

Chicago, Sept. 18.

Police last week closed the backstage, northside strip spot, after disclosure that licensee had sold out, with new owner having no license to operate.

Police ejected 75 patrons and booked Joseph Brown on state and city charges of selling liquor without a permit.

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Can's Midway 'Cleanup'

Ottawa, Sept. 18. Local demands for "cleanup" of midway shows and games at the Central Canada Exhibition have sent Herb H. McElroy, CCE g.m., and Len Coulter, city controller, on a midway junket through Canada and the U. S.

Two fair officials will visit nearly a dozen Canadian centres which use midways at their fairs, and will also study New York and Michigan state laws re midways.

ROXY SETS LQ SHOW WITH ACTS DOUBLING

The Latin Quarter Revue has been booked into the Roxy Theatre, N. Y., starting Friday (21). Bill will be topped by current LQ headliner Billy Daniels with entire cast to double between the picture house and the nitery. It's the second cafe show signed by Roxy booker Sammy Rauch in recent weeks. He previously pacted the Riviera, Ft. Lee, N. J., show to go in Oct. 24.

Roxy also has lined up the Xavier Cugat orch for Nov. 7. It's the first date at that house for the Cugat crew.

Theatre took out the ice shows Sunday (16). Departure came before the end of the current bill because management wanted to get the permanent stage in operation for the LQ show. Roxy put in one act, Yvonne, Clavel & Farrar, to take up most of the time allotted to the blades display.

Hub AGVA Kudos Legiter For Union Plug in Script

Boston, Sept. 18.

Boston members of American Guild of Variety Artists passed a resolution at first bi-monthly meeting authorizing a letter to writers, producers and members of cast of "Remains to be Seen," current at Colonial, expressing organization's thanks for the nifty pressagenting incorporated in play's script. Plot concerns an actress who refuses a sizable inheritance from a de-spared uncle, requesting instead that it be donated to AGVA because the organization had paid her hospital bills during a siege of illness and kept her going "between engagements."

Letter resulted from Ralph Morgan, national rep, catching the comedy and realizing that the publicity pitches from the stage would do much to acquaint the public with AGVA's existence and unexploited charities. Unanimously approved letter promised that the entire New England membership of AGVA would do all possible to make run of the play here both important and profitable.

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JUDY GARLAND'S PALACE

BILL VIRTUALLY SET

The Palace, N. Y., will close Oct. 3 for refurbishing prior to starting its two-a-day policy Oct. 16. Last bill under the 10-act policy is slated to go in Sept. 27.

At the same time, house has almost completed lining up the surrounding acts for the preem two-a-day starring Judy Garland. British comic Max Bygraves has been signed at Miss Garland's recommendation. Doodles & Spider, who made their N. Y. bow at the Blue Angel two weeks ago, are also set. Smith & Dale and the Lang troupe will also be on the initial. One more act is still to be signed.

The Palace had tentatively set a price scale which calls for a \$4.80 top Friday, Saturday and Sunday evenings; other nights will be \$4.20; but this scale is subject to revision.

AGVA's Dunn

Continued from page 29

American Federation of Musicians. Dunn declared that Petrillo favors the unification idea. Exec committee of the AFL has agreed to consider the proposition during the current session or at its next official meeting. Dunn also has had talks here with AFL vice president Matthew Woll and teamsters union chief Dan Tobin, both of the executive council.

Dunn, who has been button-holing delegates on his plan, expects to address the convention to emphasize the need for one-union-card reform to eliminate members carrying as many as five cards to obtain work, as well as shelling out multiple initiation fees and dues. Television, he said, is the newest factor in jurisdictional and dues hassles that point to a need for amalgamation.

The spectacle of five different branches of the same international union (Associated Actors & Artists of America) contesting for jurisdiction, splitting resources, treasures and forces, and demands of membership for relief from multiple card burden, Dunn said, stress the need for complete overhauling of talent unions' structure.

ILLINOIS OPERATOR SLAIN

Chicago, Sept. 18.

Arthur Helfer, owner of five night spots in Calumet City, Chi suburb, was killed last week by unidentified slayers. He had an interest in LaConga Club, Plantation, Paddock, Dog House and Peacock, in addition to several bars.

Albany Promoters Nix

10G One-Nighters As

Pricing Out of Profit

Albany, Sept. 18.

Promoters in this area are now turning down topflight draws with \$10.00 price tags for one-nighters. They feel it's impossible to go over \$7.50 and still come out with a profit. Situation, it's felt is such that with admission ceiling of \$3.00, house cannot be scaled so that they'll come out ahead.

Operators here have fixed \$10.00 for Dean Martin & Jerry Lewis. Some, though, are reported willing to go up to \$7.50, but won't budge beyond that. Albany Variety Club is reportedly among those who have been offered the M&L deal.

Most of the promoters base their pessimism on the Bob Hope show at the RPI Fieldhouse, at nearby Troy, last fall. Attempt to get \$6 admission on that date resulted in a loser.

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HELPED MAKE A
WONDERFUL STAY AT THE
LONDON PALLADIUM
SO MUCH MORE
WONDERFUL

AND TO:—

THE HONEY BOYS
MARION COLBY
TOMMY WELLS

THANKS FOR LETTING ME
SUPPORT YOU

JACK CARSON

P.S.

MY, I NEARLY FORGOT
JULIE OLIPHANT,
A GREAT PUBLICITY GAL.

Versailles, N. Y.

John Carroll; Emile Pettit and Pancho orch; \$5 minimum.

Click of John Carroll at the Versailles is almost enough to make Nick & Arnold think anew about revising their "little show" (floorshow) policy which is slated to follow. The whyfore of the segue away from this click operation's star system to a revue was born of a paucity of sufficiently new faces. Edith Plaza's automobile accident and other Paris commitment's threw the management off-schedule for an exciting new-season kickoff, hence the Georgie Haze floorshow that is to come.

In actuality Carroll might be considered a late-summer entry or a pre-season booking but judging by his impact, the initial two weeks must force an extension and set back the revue idea.

Carroll brings to the New York saloon set a picture rep, a male & a personality, and with it, (a) a good voice, and (b) a good act. That's not a bad parlay.

He has strong personal charm, an authoritative voice, and a studied manner which only enhance his values. He acts like the bistro belt is a new thing for a film name, and even if the customers know differently they're in his corner because of his upstaged technique. With Ozzy Caswell as special balancer, and with his own accompanist, he registers on poise and voice as he unveils his very first two numbers, "If You Feel Like Singing" and "Love Here Is My Heart."

He then mixes it up with "Let My People Go," a spiritual, salutes Danny Thomas for having "taught" him something about emceeing, goes into "Cherie" and "J'attend," talks of his New Orleans background as he segues into "Cecilia," salutes his young daughter with a good medley of "Too Young" and "Hello Young Lovers," and signs off with "I'm Gonna Live Till I Die." An earlier ballad, "The Moment I Met You," was written by his special conductor, Caswell, and clicked along with virtually everything in his repertoire.

Somewhat it was a delayed take for Carroll in a class New York cafe but the waiting won't be long for his next return to the metropolis. In actuality, of course, he is virtually new in the bistros, having only started at the Shamrock Houston, and Copa City, Miami Beach, this past winter. He's a cinch to alternate between celuloid and saloons henceforth.

Abel.

Mark Hopkins H., S. F. (PEACOCK COURT)

San Francisco, Sept. 15.

Dorothy Shay, Bonnie Strong Orch (11); \$1.50-\$2 cover.

Dorothy Shay is easily one of the most popular entertainers to hit the local belt and her success is justified by the sparkling, earnest chore she turns in. While giving lavishly 112 songs and 55 minutes, she winds up just short of the belt and gets off with the customers waiting for more. Both in respect to tunes and text her stand is complete and well balanced. She has grown in know-how to effectively underplay her wares, particularly on the chatter side of which she dishes just enough to satisfy.

Wisely sticking to her hillbilly specialty, with only two excursions into the straight ballad pitch, she keeps her assortment of items neatly paced as well as adding to her impact by obliging with several request calls. It's solid show biz throughout.

Gowned in a high-styled white taffeta and sequin way-off-the-shoulders beauty, she steps off with "Sagebrush Sadie" and follows through with "It Wasn't For Your Father," "Tooteneest Gal," "Fargo Fanny," "Agnes Clung," the recurringly popular "Uncle Fudd," her masthead "Feudin'" and her own creation, "Efficiency." Two ballads interlarded, "Love Is Like That" and "I'm in Love with a Married Man," are adequately put over and garnet top buzzards.

Opener a sellout, with advance reservations pointing to a bellringer engagement all the way. Excellent music for show and terps by Benny Strong orch. Ted.

Ritz Carlton Hotel (RITZ CAFE)

Montreal, Sept. 13.

Paula Drake, Johnny Gallant, Joe Settano Trio; cover \$1.50-\$2.

For their first offering of the fall season, the Ritz management brings back Paula Drake, who bowed last spring during a four-week session. Decision is paying off in all-around appreciation for this talented comedienne.

The sudden switch from austere London, where she has just closed a five-week engagement at

the Embassy Club, to the comparative leliness of the Ritz Carlton did more than a little to throw Miss Drake off her usual stride for opening show last Wednesday (12). However, gal who has since settled down is now doing socks biz with her deft comedy and song savvy.

Despite the introduction of several new numbers, Miss Drake still has to repeat many of her oldies to satisfy her local following. On night-caught, she reprised "Most Gentlemen Don't Like Love," her parody on "Just One of Those Things" and her impression of a femme private-eye ("Sandra Shovel") to an okay reception. A bit from "Guys and Dolls" with a heavy Brooklyn accent failed to draw the expected attention as a new entry, but her number on the catty doll at a cocktail party hit home on all counts.

Miss Drake is without the services of pianist-composer Bud McCreery on this trip, but kudos go to Johnny Gallant, the house pianist, who backed the Drake routines handily with only one rehearsal before opening. Gallant also does piano interludes between shows, spelled by the Settano Trio for customer hoofing. Neat.

El Rancho, Las Vegas

Las Vegas, Sept. 12.

Lili St. Cyr, Tyrrell & Winslow, Daniel & Baron, El Rancho Line (12); Ted Pio Rio Orch (10); no cover, no minimum.

This one is a natural for enticing escapers into this furiously alive belt of green felt, with the name Lili St. Cyr winking suggestively from the huge highway marquee. Entire concoction, complete with smart ditties from Alice Tyrrell & Dick Winslow, sparkling dansology of Billy Daniel & Lila Baron, refurbished dance line sparked by Daniel choreography, spells capacity biz for entire stand.

As Miss St. Cyr unblushingly parades her boudoir fancies, a hush pervades the Roundup Room, and all eyes concentrate on the tall, well-stacked blonde as she moves about sans wasteful motions. Act is short, timed for best effect after she emerges in brown satin gown and mink stole. Doffs these quickly, plus other mentionables to what the law allows. Thus revealed, she romps "Rhapsody in Blue" in some undulations generally referred to as "exotic" stage, which has been especially prepared, allows drawing of curtain to spot a tub embellished with swan.

Into this she daintily steps, requires for some make-believe ablations surrounded by bubbles. While drying (also make-believe), manages to toss over some mean bumps and grinds for good commercial effect. Her maid then hands over black slip, hose and net gown into which St. Cyr writhes. Covers all with scarlet evening wrap and casually saunters off. Receives big mitts for her brief but revealing session.

Alice Tyrrell & Dick Winslow tee off with "Everything Is Beat, Beat Beat," winning good response and attention. Miss Tyrrell orioles the torchy "You Made Me Love You," to be joined presently by Winslow in "I Came To Paris," containing sophisticated material. Music teacher sketch is fave, with Winslow in frock coat, mustached and Miss Tyrrell as highly nervous pupil in first song recital. Grabs yocks during her halting swoops of "Can't Nome." Dueting "It's a Lovely Night" is new to pair's lay-out, and well-received. "Best Things in Life Are Free" bubbles over, and windup, with more special lyrics, has Miss Tyrrell chanting a Mermanish "I Wonder Why" as Winslow neatly Nypes the counterpoint for terrific bow-off.

Billy Daniel & Lila Baron, held over from previous two frames use dance line to weave music-comedy-styled choreography curtain-raiser. "Meet Me After the Show" takes off brightly with Daniel warbling. Stepping assists from Connie Hamilton and Chi Chi Kohl along with ensemble add considerably to impact. Into this, Lila Baron prances to thrush "I'm Late" line exits, leaving pair to panto cue turn.

Daniel leads into rhumba short with partner, sequels solo round of softshoe hoofing. Miss Baron returns for chirping "I'm Riper Than the Ripen Plum" in lusty shout-style, and joins mate for weaving of "Once Upon a Nickel." Gal sinus while he steps "Take Me Back" for solid exit. Both return for brief piano setup intro to Tyrrell & Winslow.

Final spots them once again with "You're in Style," and linking with Connie Hamilton, Chi Chi Kohl, all line steppers. Gals are expensively gowned with pie wardrobe show good training at hands and feet of Daniel & Baron have improved considerably since their premiere a couple of weeks ago, impress with makings of sock nitery act anywhere.

Ettus.

Hotel St. Regis, N. Y. (MAISONETTE)

Julie Wilson; Milt Shaw and Horace Diaz orch; \$4 dinner minimum; \$1.50-\$2 cover.

To paraphrase her "Long Way From St. Louis" rhythm number, now a Julie Wilson standard, this ex-Copacabana chorister has come a long way from East 60th St. Making signal impact originally at the plush St. Regis' Maisonette she has clicked in capitals 6,000 miles apart, meaning from Hollywood to London where latterly she scored both in bistros and in Jack Hylton's West End legit production of "Kiss Me, Kate."

Back at the 5th Ave. hostelry, Miss Wilson retells her classy chassis and somewhat lowdown lyrics at uppercrust prices to an upper-crust cast of customers. Proving that East 55th and West 52d St. are not too far apart in more ways than Gotham topography.

An arresting brunet looker, of the sexy or siren type as the film pressbooks would put it, she is canny in her deportment, her repertoire and in her stage presence. The clinging black beaded sartorial job sets off her best points; she almost doesn't need the plunging neckline, but who's complaining? Wively, she eschews jewelry so that nothing distracts from her natural beauty.

With Phil Moore at the ivories she unreels a flock of good material which presumably is to the clever colored Coast pianist-composer-arranger's major credit. Her technique evidences intensive schooling and application to vocal coaching. She has developed that semi-harsh, broken catch in her voice to the degree that it's now something of a trademark, but should not be overdone beyond the point where it's now.

Her songs are versatile. Kickoff is an oblique accent on her London but emphasizes her glad-to-be-back, etc. This is done as a parody to "I'm Late." Then follow ditties about "all 12 good men and true" (hillbilly overtones), "Man Over 35," "Shakespeare and TV" (clever ultra-modern closeup on the Bard and video), "Don't Take Your Love From Me" (done straight), "St. Louis," "Look Younger, Live Longer" (Gaylord Hauser travesty, replacing her previous "Kinsey Report"), "Man Could Be Such a Wonderful Thing" and a Gordon Jenkins excerpt, "New York's My Home." It was before the latter that she saluted Moore elaborately for his training and coaching.

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Miss Wilson does not err on overdoing the s.a. overtones which, in her case, are nothing at all in the rumor stage since she gives evidence in plenty of positive physical appeal, any lyrical piling-it-on could brook trouble. Instead, she mixes it up well, and the end result will keep her in the class saloon circuits as long as she wants. (At her premiere, London producer Jack Hylton, who had come over for the Robinson-Turpin fight, was discussing re-importing Miss Wilson either for "Guys and Dolls" or "Gentlemen Prefer Blondes," both of which he may do in England).

Per always, the hard-working Milt Shaw band dispenses its special brand of dansapation. The violining maestro knows how to mix 'em up, and his sprightly hoofology music keeps the floor jammed, as does the alternating Horace Diaz combo. Per usual, also, August is at the door and his staff of familiarists attests to the "family" character that distinguishes the St. Regis' operation. That's true of every successful hotel, where familiar catering faces make for a generally happier customer relationship.

Abel.

Per always, the hard-working

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August is at the door and his staff of familiarists attests to the "family" character that distinguishes the St. Regis' operation. That's true of every successful hotel, where familiar catering faces make for a generally happier customer relationship.

Abel.

(MGM), "For Two Cents Plain," it's a funny and palm-bringing bit.

Satire on German U-boat operation, with the five working in and out, though in need of smoothing, adds to hilarity. "Coweyes" (Art Engler) comes on for takeoff on swooners with group winding up in scramble that looks rough but is actually well organized. Encore with pianist (Mike Gardner) socking it with "El Cumbachero" and wind with Stone and "Coweyes" (feigned for takeoff on Jordan and Armstrong. Had to beg off.

Buddy Greco does okay with his baritoning. Personable lad essays the usual assortment of pops and ends well on the winning side. Offers up "Thou Sweet," then turns to piano for "Because Of You." Pace change comes with "Deed I Do" to good effect. Standard "Sorrento" is well handled, and own tune, "Ain't She Pretty," gets final palming.

Nick & Francine Zarra in their solo terp spots display a youthful fervor and approach that wins the aud. Make up in zest what they lack in smoothness, with ideas in ballroomology also on the fresh side. Their group of gals (6) have been given some bright routines, most of them capably handled. In spots, though at show caught, some segments showed need for more rehearsal. Withal, tableholders were warm. Tony Lopez and his orch backs capably, as per usual.

Lary.

Hotel Monteleone, N.O. (SWAN ROOM)

New Orleans, Sept. 15.

Margaret Phelan, Danny Deane Orch (7); \$2 minimum.

Chanteuse Margaret Phelan can claim what business accrues in this swank rendezvous in the next two weeks as a personal tribute to her artistry. Few solo acts have packed the smart spot to its capacity. Tito Guizar did it on one occasion, but no customers were turned away as was the case this time. Spot reopened Wednesday (12) after summer recess.

Miss Phelan certainly deserved the packed room. That she's a top songstress is readily conceded before she's half way through her repertoire of stylized warbling. Her timing, poise, savvy and personality are so skillfully compounded that the sitters are drawn under her spell and snap out of it only to applaud enthusiastically for more.

Impeccably gowned, Miss Phelan wastes no time on patter during her half-hour stint. It's top-drawer thrashing all the way. She scores heavily with "You Do Something to Me," "My Darling Man," a sly ditty; "Love Is a Cheat," a Gypsy ballad; the torchy "Can't Help Lovin' That Man," "Guide for Wives," with amusing lyrics, and other pops and special material. She is called back for numerous encores and had to beg.

Miss Phelan is given excellent backing by Danny Deane and his versatile crew. Musicianship is of high standard and wins a mitt from dancers who pack the floor; it's a refreshing show all the way, with entertainment that leaves patrons in a happy mood.

Liz.

Per always, the hard-working

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Liz.

Chez Paree, Chi

Chicago, Sept. 13.

Myron Cohen, Betty Reilly & Bill Russell, Blackburn Twins & Paul Caron, Johnny Martin, Arden Fletcher Dancers (10), Cee Davidson Orch (8), Pancino Band (4); minimum \$3.50, cover \$1.

While occasionally this midwest supper club may have two headliners, it's rare that the first, opening act, is more than just a filler for the rest of the revue. In this case, Blackburn Twins & Pam Cavan set the pace for the other two acts and the result is one of the best rounded bills that Chez Paree has had in many months. When word of mouth gets around, bistro should do hefty business.

Twins and Myron Cohen are making their first appearance here and should draw new customers as well as hosts of others brought in by Betty Reilly, who's making her annual visit.

Latin Quarter, N. Y.

(FOLLOWUP)

Only a couple of years ago ginger Billy Daniels seemed destined to spend the rest of his career in the small, intimate cafes. They said he couldn't cope with a large room, because of the intimacy of his style.

The Riviera, on the Jersey side of the George Washington Bridge, took a chance with Daniels, and he smashed over in one of the largest spots in America. And now at the Latin Quarter, another large spot, Daniels again proves that his baritone and showmanship can create excitement whatever the room.

The graying Daniels is socko all the way in a performance in which he demonstrates not just an ability to belt over a tune; it's the way he does it that counts. There is hardly anyone around today who sells a song the way Daniels does.

Some of his style is not what one might call conservative, as he projects into his romantic lyrics far more than the composer intended, but there is no doubt of his ability to entertain and hold an audience. He's the kind of performer whom the males in the audience are inclined to hate—and the women adore. And the songs he's singing are of the genre—along with the physical maneuvers—that are obviously sold right at the dames.

If there's any question as to whether Daniels can sing another type tune, that's easily dispelled when he does "Yiddish Mama." He sings it with great feeling and good taste, most of it in English, with the final lyrical passages in Yiddish. It's a showstopper; even the men were applauding this one opening night.

Daniels goes through such tunes as "Who Cares?" a good, rhythmic opener; "I'm a Fool to Love You," "Deed I Do" (standard with him); "Sunny Side of Street" (which he does in his recent Columbia pic of that name); "Lady of the Evening" (especially socks); "Love Is a Gambling Thing" (new "P" way Davis-Ahner Silver tune) and, of course, his standby "Black Magic." He practically has to beg off.

Benny Payne, of course, is still with Daniels, for piano and song accompaniment.

Rest of this Parisian-motif layout, excepting the Harvest Moon Ball winners, is holdover, and includes the very-funny Chaz Chase in his routine of eating matches, etc.; the Soony, probably the outstanding ballroom + ballet combo around today; Jack Kilti, with his pleasant baritone production singing and emceeing; Mazzone, and Abbott Dancers, in their Apache knockabout; Les Pablos, Parisian novelty, etc.

The Harvest Moon Ball winners, winners of the annual contest sponsored by the New York Daily News, are making their first professional appearances in a cafe, after working in Broadway theaters for years at their pre-bookings. The winners—Alfred Dowling and Susan Meyer, Sam Mergel and Eve Wassen, Caroline Kaczmarek and Walter Szekota, Delma Nicholson and Margaret Bethea, Pat Griffin and Gene Peterson, Betty Grappelli and Al Grappelli—are booked in here for limited periods, doing the dances for which they won their awards. Kahn.

Charley Foy's**SHERMAN OAKS, CAL.**

Hollywood, Sept. 12

Noonan & Marshall; Bedell & Mattson; Lois Ray, Cullie Richards; Charley Foy, Mary Foy, Marguerite Padula, Abbie Browne Orch. (\$1.50 cover or minimum).

Out in San Fernando Valley, where the tall corn grows, film folk have made Charley Foy's Super Club a habit. Unlike the swank spots of the Sunset Strip, the atmosphere is intimate and roadhouse and the chief stock in trade is humor, broad and bare-bone-like.

Latest in what Foy calls his "no talent revues" belies the name, as have the others. There's 65 minutes of good entertainment belted out twice-nightly in a style that tickles the risibilities and jingles the cash register. From the singing-walter-chorus opening to the finale with the "entire company" the emphasis is on fun.

Headlining the current layout are Noonan & Marshall, whose jocund following will be enhanced by this stint. Team has improved tremendously since it first bowed on the Coast more than a year ago, and while a little work still is indicated, the act now zips along. To such standbys as their "Chef Almarin" and "thoughts of a sister" routines, they've added some good new material. More important, the older stuff has been well edited and rearranged so that it has greater impact. Stu

now is punched over with savvy and a better sense of timing that clicks strongly.

Bedell & Mattson continue to please with their record pantomime act that has some zany highlights. They've dolled up the usual routine with gimmicks that garner strong laughs.

Save for Lois Ray's two fine tap turns, rest of the show is just brief spots. Cully Richards is on with one or two jokes that win him attention and Charley and Mary Foy team for a song-and-dance routine that always clicks. Between shows, Marguerite Padula, back after an absence of some 18 months, is on hand with songs at the keyboard that strike the proper nostalgic note. Abbie Browne combo provides the beat to keep the show rolling smoothly and keeps Foy's waxed postage stamp crowded at all times.

Tavern on Green, N. Y.

Ralph Font Orch. (\$1), with Candi Cortez, Louis Ortiz; Bill McCune Quintet, minimum \$2. Sat., \$3.

For leisurely dancing in pleasant atmosphere, Tavern on the Green continues as one of Gotham's top spots. Surrounded by the natural beauty of Central Park with the mazda-lit skyscrapers in clear view, it offers a romantic aura that appeals to oldsters and youngsters alike. Dining and dancing are still conducted on the spacious terrace; it's the nearest thing to a country tavern a New Yorker can get to for the price of a cab or a subway. The inside room, which will be used when cool weather sets in, is arranged so that there's plenty of area for diners and terps.

Current layout is a neat blending of orchs that share the podium in dishing out Latino rhythms and American pops. Latter chores is handled adeptly by Bill McCune and his crew. Comprised of a piano, bass, accordion, drums, and sax, the combo works easily through a book that's styled for dancing. Accenting the old faves and standards, they keep the customers on the floor with neat, unpretentious arrangements. Paul Thompson, bassist, takes care of the vocal assignments nicely and the maestro occasionally offers some okay tenor sax licks.

Ralph Font's orch changes pace with a solid chile beat. Made up of three reed, two brass and two rhythm with maestro at the 88, orch rocks across a solid session of mambo and rhumba rhythms. Crew's south-of-the-border styling is seek throughout, projecting plenty of podium savvy and enthusiasm. Singing stints are split between Candi Cortez and Louis Ortiz. Miss Cortez's piping is hyped by an attractive frame and Ortiz's works with animation through his songalog. Their duos display good showmanship and get warm audience response.

Mt. Royal Hotel, Montr' (NORMANDIE ROOM)

Montreal, Sept. 12

Sign Fisher, Blair & Dean, Max Cheminot Orch. (\$1), with Norma Hutton, Hal White Trio; \$1, \$1.50 cover.

Following the record-breaking eight-week session established by Lucille & Eddie Roberts and the Four Lads, the Normandie kicked off the fall season last Monday (3) with a new show package featuring harmonica player Stan Fisher plus torpedos, Blair and Dean.

Current stint by Fisher is first in this room. Although this type performer is seldom tried on Normandie patrons, Fisher scores neatly, displaying plenty of savvy and a wealth of showmanship for a standout 35-minute offering. Fisher warms up payees with Enesco's "Romanian Rhapsody No. 1" and a socks arrangement of "Slaughter on 10th Ave.," swerving into a big request set which breaks down any barrier there might be between artist and ring-side. Winding up with a boogie number that develops into rowdiness heard in this staid room for some months, Fisher has to beg off.

Manner throughout is smooth, patter between numbers keeps attention without going overboard. Overall harmonica ability establishes him solidly in this spot.

Blair & Dean, making their second appearance within the year, score heavily with their clever routines and general hoofing. Opening with a sprightly interp of "I Love Louise," duo break up the usual off-the-cote ballroom stanzas with a sequence on two young lovers during courtship and marriage, and then do a street scene number that draws plaudits. Some of their chatter during intro is a little forced and at times too pre-crowd, having a tendency to stop up what is otherwise trim fare.

In addition to the current layout are Noonan & Marshall, whose jocund following will be enhanced by this stint. Team has improved tremendously since it first bowed on the Coast more than a year ago, and while a little work still is indicated, the act now zips along. To such standbys as their "Chef Almarin" and "thoughts of a sister" routines, they've added some good new material. More important, the older stuff has been well edited and rearranged so that it has greater impact. Stu

Shamrock, Houston (EMERALD ROOM)

Houston, Sept. 13
Margaret Whiting, Marvin Roy, Hear King's Orch; \$3.50 minimum.

Margaret Whiting proves in her Emerald Room engagement that she's a thrush who can warble as admirably in the spotlight as she can on wax. In this her fourth anniversary date, and her first to any save intimate spots, the blonde siren scores both in the voice and showmanship departments.

After a so-so opening routine Miss Whiting really gives out first with a sock torch, "End of a Love Affair," then a collection of pops written by her father, Richard Whiting — "Louise," "My Ideal," "Japanese Sandman," "Sleepy Time Gal," etc. Interspersed with chatter about her family, with special accompaniment by bubbly Joe Busch—who handles the baton for rest of stint—it's a swell mixture of good music and nostalgia.

The duo have, in fact, built themselves quite an act. A little more smoothness and experience in handling the problems of roisterous ring-siders, and they'll be terrific.

Marvin Roy's tricks—mostly with light bulbs—are amazing. He's an amiable guy looks good on floor, and proves an attention-getting opener. Frat.

Unit Review**Cirque Medrano, Paris**

Paris, Sept. 10

Boileau & Drena, Los Sheltons, 21; Nino & Charlie, Otto Schumann, Tosca de Lac, Trampo-Loomes' 21; Los 3 Remarks, Bergmann & Boris, Gloria Gilbert, Vic & Adie, Rhum & Lara, Los Willings, Laurit & Billy Beck; Germeline Mortant Orch.

Jérôme Medrano, who last season tried to use Medrano for a kind of floorshow, has reverted to traditional circus policy with this opening. A new kink is getting audience participation via votes to nominate talent to be encouraged among the budding clowns who will be presented on the various bills. Since there is a decided dearth of new buffalo talent in Paris, any circus introducing such entertainers such as Foothill and Chocolat or the Fratellinis once did is sure to garner heavy returns.

Current bill in the way of clowns has Bouleau & Drena, old standbys, plus another pair, Nino & Charlie. Laurit & Billy Beck should also be considered as clowns, and Rhum & Lara's act, even if somewhat more elaborate, ditto. This makes the program somewhat long on the jokers, with no flying trapeze thrillers and only one animal act, an equestrian stint. But such as it, it got a hefty mitt at opening.

Los Shelton's man and gal do a roller skating act on a high circular table about five feet in diameter. The main pirouettes with the girl hanging from his neck. Their showmanship stands out.

Otto Schumann is one of the rock acts on the bill. He rides three well-trained horses in succession, also introduces a couple of ponies, but latter do nothing spectacular.

The ease with which he gets his riding horses to dance and do all sorts of steps on demand, gets the audience to c'mor for more.

Tosca de Lac (with help), through good showmanship, impresses the unsophisticated with her tone-hanging act, turning it into a thriller.

The Trampo-Loomes, two men, do somersaults on a huge trampoline for fair returns.

After intermission, second half opens with the 3 Remarks, one couple and a young boy, acrobating a bicycle and using a special attachment permitting one of them to get high up above the others.

Bergmann & Boris are one of the clichs of the evening.

The pair take a ping-pong match. Their expertise and when they get the audience to enjoy the game.

Gloria Gilbert, an American, has a dance act that consists mostly of pirouettes. But she makes them come to last at, and above.

Vic & Adie, Mexican serenaders, are another highlight. Their upside-down cigarette-lighting stunt brings the house down.

Los Willings come in for some bumptious acro antics with the Laurit & Billy Beck closing out closing the bill.

The mus. is nicely balanced by Germeline Mortant and Bob Ciano's lighting is effective. Maxi.

Dunham Dancers to Paris

The Katherine Dunham Dancers have been booked for an indefinite run at the Champs-Elysées Theatre, Paris, starting Oct. 18.

Sh. 'll follow with other Continental stops.

New Acts**JEAN RAFA**

Songs-comedy

25 Mins.

Montmartre, Montreal

Following a two-month summer layoff, Jean Rafa returns to the Montmartre to enliven present layout, and further his rep as one of the most thorough and amusing comedies to play this house.

Born in Paris, Rafa came to this country a couple of years ago, filled a few casual dates in clubs and on the French networks and finally settled down as a regular at Montmartre.

His best tick with patrons is his participation song wherein he collects a dozen or so plaudits from the audience and winds them all up in a number usually risqué and always funny. Rafa has the innate showmanship and bounce of a true Parisian performer. His natural enthusiasm and drive account more than a little for the success of the Montmartre offerings.

His impish sessions covering Trotte Chevalier and even Mistiguit draw plaudits. Despite the predominantly French atmosphere of this cafe-Rafi throws in an occasional bit in English and could easily handle spots anywhere on this side of the Atlantic. Next.

BOB COOPER FOUR

Songs

9 Mins. Two

Palace, N. Y.

The Bob Cooper Four vocal group including one Negro singer, is a good outfit from the harmonic standpoint. They look and work like vaude veterans who have been around for some time. Arrangements are styled along the lines reminiscent of the vaude heyday, and costume changes heighten their work.

Gruppi's comedy is weak. One change of costume transforms them into a beer-hall foursome, with one of the members working in drab, and the change into ancient bawling suits provides one further laugh. Olly for the family time. Jose.

ARTHUR DUNCAN

Song-and-dance

6 Mins.

Oasis, Los Angeles

Arthur Duncan, only a pla turn booked by the Oasis this session, provides a classy interfusion of the otherwise so-called vocal-and-instrumental layout with some fine taps to "Hump Duck" and "Idiot." He also sings "Tenderly" and "It's a Great Feeling."

Duncan's pipes have something of the quality of Billy Eckstine's. His hoofing, fast and furious, leaves little to be desired and it's something of a miracle that he can put it all into the vaude-knocks-out outfit in the Oasis. No doubt about it. He has all the makings for family booking.

WALTON & SIMON

Acrobats

7 Mins. Three

Palace, N. Y.

Walton & Simon, European imports, are a full outfit from set. They knock off a fine quota of acrobatic feats and are good at hand-to-hand battles and tumbling. They can work in a comparatively small space, as the Palace is eligible for variety all the time.

Turn this good comedy line which doesn't mind the size of their bills for any size audience. Jose.

TWO SPEED KINGS

Dinner

8 Mins.

Palace, N. Y.

Speedy dinner duo do double time for the Palace. Sights laid in for a team effort in a double act, and here's the result with fast stepping. They work in a teamwork job, and balance of the two.

Aerobic's version set them off to a good start. They should do okay in smaller vaude situations.

JOHN & VIVY, De Marco

On Reg. 11 see Part

A week before the dinner combination at the Romeo Plaza, Phil & Vito Bagnoli, was to be joined on stage by John & Vivy. The latter, however, had to cancel due to illness.

In October, 1950, the Willis's asset, they inked an agreement with De Marco, thereby the couple were to handle the hotel's dance concession from December, 1950, through May, 1951, for 60% of the gross.

Borscht Circuit Comes to B'way; 'Capades' Has Nod Over Bagels'

Within the space of a week, two Yiddish-American revues, prospecting for the gold generally spent at New York State mountain resorts, hit Broadway which suddenly became an offshoot of Route 17 in the presentation of the type of entertainment generally found in the borscht circuit.

Coming on the heels of each other, both revues, "Bagels & Yox," first to preem here, and "Borscht Capades," which opened Monday (17), inevitably invite comparison. As revue efforts, both work similarly, with band on stage and a retinue of vaude turns and production following. Here the similarity ends. "Borscht" attempts quality entertainment, while "Bagels" is frequently embarrassing, with vulgar references scattered throughout the show.

"Borscht" is the older of the two, having been inceptioned on the Coast three years ago as a weekend show and enlarged as its popularity grew. Producer Hal Zeiger then toured it and hit prosperous grosses in Chicago and at the Roosevelt Theatre, Miami Beach, a house operated by the Brandt circuit. At that point the trouble started. There was a quarrel over percentages and as a result, Al Beckman & Johnny Pransky, major bookers of club dates and mountain resorts, stepped in and produced "Bagels," which followed into the Roosevelt, and then went to the Million Dollar Pier, Atlantic City, for 10 weeks.

The Broadway openings offer another sidelight. "Borscht" set its tees off for Sept. 17 and stayed with that date. "Bagels" originally advertised its preem for Sept. 24. On the theory that the show opening first would have a head start, the "Bagels" bow was changed to last Wednesday (12).

The rivalry is continuing, especially in the pitch to benefit organizations. "Borscht" opened with more than \$100,000 in benefit sales. "Bagels" advance is reported to be considerably smaller. At any rate, it appears that both productions are completely amortized. It's now a question of meeting running expenses.

Borscht Capades

Broadway's second taste of Yiddish-American revues within a week proves the feasibility of language revues for the stem. Some of the talent and production is worthy. There are many enjoyable moments, particularly those afforded by the comics and a femme singer called Raasche, who does folk tunes tastefully.

"Borscht Capades" comes to New York as a well-polished show with production that is generally on a good level. The dances, while only adequate, are at least expressive of Jewish life.

The strongest points are a pair of comics who have long been around in vaude and cafes. Phil Foster's meanderings on home life hit the crowd excellently. On first appearance in a legit house, he works with authority and a knowing mien. Foster speaks of home life in a picturesque manner. He can change routines at will and still have enough material to round out a stage session of respectable length.

Other comic, Dave Barry, employs familiar routines. Except for the Yiddish items, which incidentally get howls, most of his work is in English. Incidentally, his impression of a Bar Mitzvah boy making his speech is parallel to that of Larry Alpert in the competing "Bagels and Yox." Barry said he's been doing this routine

for at least seven years. One of them is a material gonif.

The proceedings attempt to give the impression of a gay time on the Bar Mitzvah ranch. Mickey Katz' kosher cowboys provide a good atmospheric impression. Katz comes to Broadway with a rep in Yiddish circles via his recordings satirizing "Wild Goose," "Mule Train" and other top hits. Although his stuff is w.k. to the Jewish community, it doesn't stack up as well on Broadway.

The most appealing moment in the show is provided by Raasche with delicate renditions of Yiddish songs. There's style and class in her tunes. Although possessing a small voice, it's loaded with charm.

Other specialties are by the Barry Sisters, also well known in Yiddish circles. This duo originally started out as the Bagelman Sisters, but with their change of nomenclature have achieved a more stylish stature. They do well in the quiet numbers. Their rhythm tunes are in the niche of most other sister teams.

Alan Schackner does a harmonica specialty. Although well played, it has little bearing on the proceedings and doesn't seem to fit stem requirements.

The female comic is Patsy Abbott, an overdressed and brash young lady, who punches across her material in a manner that throws some of the show off balance.

The Ted Adair Dancers show (Continued on page 67)

got a commercial style, but material he used got nowhere. His racial caricatures are in gross taste.

Ventriloquist Rickie Layne, with a dummy Velvel that spouts Yiddish, has a basically funny idea. But his preoccupation with body functions dissipates any humorous content that he might have.

In the singing contingent, Marty Drake does a nice job with tunes in various languages. His pipes aren't too forte, but he has a pleasing mien. Mary Forrest is similarly strong lyrically, but her choice of tunes wasn't too good. Her cantorial roundup has some authentic moments.

On the dance end, both acts were clicko. The Johnny Conrad Dancers (5) and Helene & Howard are standard cafe and vaude turns. Conrad, strongly hit by the Jack Cole influence, has a well-prepared set of routines. His solo spot is also tops. Helene & Howard do two numbers in the burlesque ballroom style and hit it hand-somely.

This style of revue sets race relations years back. There's little folk quality, only caricatures that must embarrass both Yiddish and non-Yiddish elements. Joe.

Palladium, London

London, Sept. 13.
Gypsy Rose Lee with Four American Beauties; Hazel Scott, Ted Ray, Les Compagnons de la Chanson (9). Leslie Welch, Warren, Latona & Sparks, Dick Henderson, Jr., Two Arvings, Three Lederers, Benson Dulay, Palladium Girls (16). Woolf Phillips' Sky-rockets Orch.

Palladium bill for the next fortnight reads like a UN session. Program has Gypsy Rose Lee (U. S.), Hazel Scott (West Indies), Ted Ray (English) and Les Compagnons de la Chanson (French). The supporting acts are Warren, Latona & Sparks (Australian), The Two Arvings (Austrian) and the Lederers (German).

This is about the most diversified assembly this house has had in some time, and is certainly entertaining and satisfying even to the most fastidious.

Further evidence of appeal was a capacity opening performance, with second also a sellout and advance bookings about best in months.

Proceedings start with the 16 Palladium Girls in cowboy regalia and fast routine of step dancing. They give way to Benson Dulay. British magic offering with couple good-looking femmes used for disappearing box tricks. Dulay asks for some youthful helpers, with a retinue of youngsters arriving from all parts of the house, mostly stooges. Colored youth grabs the laughs with his funny pan and rolling optics. Some hot seats provide good giggles, with offering funny but overlong.

Dick Henderson, Jr., offers some new gags well told, a few fair numbers, and climaxes with some dancing to good reception.

The Two Arvings, man-woman,

perform some comedy antics, with male a good stew on a unicycle.

His best trick is on a high unicycle, with gal on top legged around his shoulders.

Miss Lee, on to reception, has no trouble holding the crowd with line of ribbing chatter, during which time she discards some of her attire, throwing most of the knick-knacks into the orchestra pit. She then departs behind a silhouette, further revealing her anatomy. Back to the front, she brings on a quartet of lookers, one at a time, with gab describing each one's qualities for plenty laughs.

As anti-climax, gals, in semi-nude attire, are beautifully dressed by Miss Lee, a la Alphonse Berg of a couple of decades ago, using yards and yards of colored satin detached from her own gown. Off to big reception, which proves that Miss Lee still offers a novelty not yet excelled here.

Warren Latona & Sparks, doubling from Bernard Delfont's "Polies" at the London Hippodrome, are still novel in their knockout comedy acrobatics. Highlight is Les Warren's high leap from the circle box onto the stage.

Closing first half, the nine Les Compagnons de la Chanson are favorites in England. Brought over three years ago by Bernard Delfont, when he was operating vaude at the London Casino, boys immediately endeared themselves to sophisticated Londoners with their fine harmony singing. They have since cemented their rep in other scenes.

Their outstanding renditions are "Galley Slave," with plenty of facial expressions; "Sweet Marie," "Clair de la Lune," and the sure applause-getter, "Jimmy Brown," to show-stopping dimensions.

Second, half the house troupe of gals again on for a flash, in nifty (Continued on page 67)

Music Hall, N. Y.

"Golden Harvest," Leon Leonoff production with Eric Hudson, Hal Norman, Colleen O'Connor, Dick Stewart, Helen Dodge, Adrienne Wager, Choral Ensemble (24). The Albins (2), William Maun, Rockettes (36), The Dassies (2), Bettina Rosay, Robert De Voe, John George, Corps de Ballet (26), Norman Wyatt, Raymond Paige Symphony Orch., "Capt. Horatio Hornblower" (WB), reviewed in VARIETY April 18, '51.

Music Hall's current production is an eyeful of dazzle mated with the tinted and swashbuckling film fare for a plenitude of orb appeal. The stage-screen tandem appears to lack the solid staying power of preceding eight-week "Show Boat" and 10-stance "Great Caruso," but should earn a good ride just the same.

Leon Leonoff's overall invention has a topical "Golden Harvest" motif that's set off by "The Neighborhood Mikado." Latter is a well-knit, colorful and sprightly parody on the Gilbert & Sullivan classic that's been fashioned by orchestrator Raymond Paige and staff lyricist Albert Stillman. The mood is struck by the Glee Club on a stage inset and then develops in full panoply across the whole breadth, with the familiar characters taking their vocal turns at the mike. To close listeners, it's a cynical spree in which references to the Japanese Andrews Sisters, the poor man's Tony Martin, James Caesar Petrillo and the Brooklyn Dodgers (with their "willows") would undoubtedly be enjoyed even by diehard Savoyards.

There's nothing special about "The College Special" save the rab-rab number by the Rockettes, whose unerring-do precision tapistry merely brings down the house as per custom. Collegiate costumes spur the atmosphere. A prop train looks like the prop it is.

"Golden Harvest" itself features the Florence Rogge-choreographed ballet corps and a section of huntresses, and spotlighting the balletic trio of Bettina Rosay, Robert De Voe and John George. The autumnal setting fits characteristic decor to the onstage action and its bright accoutrements.

The between-productions acts are hyped beautifully by two novelty turns. The Albins, mixed duo, operate as comedy adagioists with some helpings of ballet buffoonery. The extra-tall male is attired in coattails that scream red, with his diminutive mate in ballet skirt. He tosses her around something horrible, climaxing with a sizzling shoulder revolve stint that draws a near-thunderous mitten.

The Dassies, two guys in sailor's rig, bring unusual timing and play to eccentric tumbling and knockabouts in which a table and a chair are deployed. Their antics hold the huge house steadily for a high score.

Raymond Paige overtures the symphony orch in Gypsy tunes and backs the production deftly. Treu

Earle, Philly

Philadelphia, Sept. 15.
Erskine Hawkins' Orch (14), with Lou Elliott; Nellie Lutcher, Tommy Edwards, Derby Wilson, "Big Gusher" (Col) and Robinson Turpin Fight (RKO).

Erskine Hawkins and his orch make a presentation out of the new Earle show, which offers such contrasting acts as Nellie Lutcher, newcomer Tommy Edwards and veteran Derby Wilson.

Hawkins and his 13 men (five reeds, five brass, three rhythm) kick things off with a solo-filled, off-the-melody arrangement of "St Louis Blues," in which at least six step out front to take a chorus before the mike, not to mention the run by maestro's own superbly screeching trumpet. Jimmy Mitchell doubles at the tenor-sax and vocals in an effectively delivered "Song of the Wanderer." Lou Elliott, the band's canary, does nicely with "I've Got It Bad and That Ain't Good," but she blew a gasket on the close of her encore number, "Black Eyed Blues."

Derby Wilson, a carbon of the late Bill Robinson whose hoofing style he does his best to emulate, is received very well. Wilson makes sure of his reception by virtually begging for mitt music from the customers; but he does it amusingly and earns the reward. His heel-and-toe work is tried and tested and sure to win both laughs and approval. His stepping holds up much better than his patter.

"Morning Side of the Mountain," which kited Tommy Edwards into attention via jukes and deejays, is the strongest of four songs, although Hawkins' backing of the folk item left something to be desired. Edwards works much better with the band in the jumpy novelty, "Mr. Jackson Was I." A real surprise was his resurrection of "It's All in the Game," a composi-

tion by the late former Vice President Charles G. Dawes.

Nellie Lutcher gets the top billing and the closing spot, and appears in front of the band with her own bass player and drummer. The pianist-singer tees off with a very fast "That's a Plenty" and follows with "Birth of the Blues" and "Fine Brown Frame." At the insistence of the customers, she swings into "Hurry on Down" and her other recording triumph, "Real Gone Guy." Miss Lutcher's reception is good, although far from without a standout.

Hard to tell how much of packed house at first Saturday night show was due to Robinson-Turpin fight films, which were also on bill. Gagh.

Capitol, Wash.

Washington, Sept. 15.
Fifi D'Orsay, Guy Raymond, Dolinoff & Raya Sisters (4), Gaynor & Ross; "Meet Me After Show" (20th).

This type of layout has little lure, though it's pleasant enough for those on hand. General pace is less varied and slower than usual setup here.

Headliner Fifi D'Orsay deserves A for effort, but rates far lower on the scale for actual results. French chanteuse of yesteryear still has plenty appeal in the visual department, and works with verve and typical native thoroughness to put herself and her tunes across.

Except for the oldsters who may have nostalgic affection for the onetime film star, she lacks the colloquial pitch for most of Capitol payees. Her constant gagging midway in a song, as well as between numbers, is on the jittery side and somewhat wearing. Constant harping on her age is a bit embarrassing after the initial chuckle. On the credit side, gal's Continental innuendos come over effectively in a few numbers. "La Vie Est Belle" and "If You Want to See Paris Look Into My Eye" garner audible praise. "Fightin' Feudin'," in a French hillbilly version, has merit, but seems to have appeal for only the language-wise. "C'est Si Bon," too, has pleasing results. All in all, if the "new" D'Orsay, complete with sleek blonde hair-do, sticks to song rather than comedy, there's hope for the act.

Comic Guy Raymond fares better with his hillbilly brand of humor. His cadaverous homeliness in itself wins sympathy, and his intimate, folksy style clicks throughout. Best bet is a takeoff on stock softshoe terp pattern.

Dolinoff & Raya Sisters continue to milk their "blackout" gimmick to the hilt. Though terps of only average stature, staging and production of act bring it to standout proportions. Opening doll shop routine is flashily costumed and executed. Mainstay is still, however, aforementioned gimmick, consisting of blacking out all or parts of terps' bodies against a velvet backdrop. Effect of disembodied heads, gals dangling mid-air, etc., is rib-tickling and novel.

Gaynor & Ross do fine job of curtain-raising in a fast exhibition of skating skill confined to a small platform. Louce.

Olympia, Miami

Miami, Sept. 16.
Irene Ryan, Eddie Peabody, Dick Hall, Wyse & Adams, Wynters & Angeline, Les Rhode House Orch.; "Two Gals and A Guy" (UA).

Good measure of entertainment is contained in current fare with aud reaction on the healthy side most of the way.

Topliners Irene Ryan and Eddie Peabody score handily in their slots. Miss Ryan is an assured and versatile comedienne with a wide assortment of special song-comedy material to buttress her vet-versed way with a line or a gag. Works them artfully throughout to gain reaction.

Peabody is a master of the banjo, and with that pleasant and self-effacing style keeps them on his side and builds his plaudits through.

Local lad, Dick Hall, shows possibilities. Needs plenty of work to improve his delivery and approach. As is, gets by with a well-rounded collection of tunes, though rereouting could well be applied as well as elimination of one or two numbers that don't fit his youthful looks.

Ross Wyse, Jr., & Jane Adams handle their standard comedy ideas with usual assured and palm-earning delivery. Terps of Wynters & Angeline go well, with their cakewalk a standout. Les Rhode orch handles backgrounds in solid style.

Lary.

Legit Bits

New scene by Jan de Hartog was inserted for Friday night's (14) performance of his "Fourposter," at the Bucks County Playhouse, New Hope, Pa., but was yanked the next day. It will be revised and put back, however, during the show's return engagement this week at Olney, Md., with Jessica Tandy and Hume Cronyn co-starred. Robert Whitehead took time off from his duties as managing director of the ANTA Play Series to go to Chicago for Monday night's (17) opening of his "Member of the Wedding" production. Peggy Cass joined the cast of the straw-hat revival of "Pal Joey" for the final three weeks of its tour, at Miami Beach. . . . Sudden return of hot weather last Friday caught the management of the Broadway N. Y., off base, so the house was uncomfortably warm for the opening of Mae West's return stand in "Diamond Lil." Also, the theatre's amplification system was improperly adjusted, so some of the cast, particularly the star, were inadequate.

Trewoott Ripley, back in town after summering as a member of the resident company at Elitch's Gardens, Denver, has changed her name to Patricia Ripley. Hartley Power, who withdrew this week from the leading role in "Biggest Thief in Town," currently a hit in London, will play the part of Captain Brackett in "South Pacific," due to open Nov. 1 at the Drury Lane there. . . . Hilton Edwards, last seen in New York two seasons ago with his Dublin Gate Theatre company, will stage "Clandestine Marriage" this fall at the Old Vic.

Helen Hoerte will presageant the tour of "Autumn Garden," starring Freddie March and Florence Eldridge. . . . Producer William R. Katell and his associate, George R. Diamond, were tapped with another judgment last week, this time for \$5,783.25, brought by Kings Mercantile Co. Katell Associates was also ticketed for another judgment for \$2695, brought by the Great Bear Spring Co. . . . "Summer Motley," new play by Robert E. McEnroe, author of "Silver Whistle," is being circulated by agent Carl Cowl. The same author's "Mulligan's Snug" has been announced for production this season by Viola Rubber and Nancy Carroll.

Producer Leland Hayward moved his offices last week into the just-completed building opposite the new Carlton House, N. Y., where he'll make his town residence. However, he's retaining his same cable address Haywire, New York . . . New Stages, which two seasons ago presented shows in the Bleeker Street Playhouse, in Greenwich Village, N. Y., places a Broadway production of Edward Caulfield's "The Idea," which the Playwrights' Co. formerly had scheduled for this fall . . . George Jean Nathan, generally scornful of Broadway's commercial approach, showed in his Sept. 10 column in the N. Y. Journal-American that he can deal in that idiom if he wants, at least with some plays. His piece on the recent "Lace on Her Petticoat" opening was in two parts, the first being what he called a "practical" estimate that the Lindy's and Sardi's denizens could "understand without going to the dictionary." The concluding portion was his usual slant for those who, "having no stake in the production, obviously don't give a rap what its financial chances are or aren't and are interested solely in its quality." In both cases Nathan rated the show pretty mild.

Samuel J. Friedman, already presenting Mae West's return Broadway engagement, succeeds Bernard Simon this week on "Lace on Her Petticoat" and will also handle the forthcoming "Glad Tidings." Jocelyn designer-wife of producer Alexander H. Cohen, moves from television into legit with tomorrow night's (Thurs.) premiere of "Out West of Eighth," for which she has done the costumes. She's also designing the sets for the incoming "The Number" . . . Sandy Kennedy returned this week to his role of Gertrude Lawrence's son in "King and I," after a two-month absence on doctor's orders. Rex Thompson substituted. Cy Feuer left Monday (17) for the Coast to stay with the touring edition of his and Ernest H. Martin's "Guys and Dolls" production until after the Dallas opening. . . . Bert McCord, who covered last week's "Bagels and Yox" opening for the N. Y. Herald Tribune, captioned his pan notice "Better Lox Next Time" . . . The New Dramatists Committee and N. Y. City Center announced last week plans for a workshop at the Center this fall, as reported by VARIETY last spring. Vera Ferguson, actress-daughter of Jewish Theatrical Guild

exec-sec Dave Ferguson, is touring in "Sailor, Beware," with Mickey Rooney . . . Burgess Meredith took over last week as star of "Out West of Eighth," succeeding Marc Connally, who withdrew because of the death of his mother.

Roddy McDowall, who's made a string of films for Monogram release is in N. Y. to look for a play. Actor has appeared in stock but not on Broadway before. David Stewart, understudy to Eli Wallach in "The Rose Tattoo," into Maxwell Anderson's "Barefoot in Athens."

Ramsey Burch, of New York, will serve as director of Dallas Theatre '52 for the coming season. He will be the group's first full-fledged director. Rand Smith, former director of the Dallas Lyric Theatre, will be administrative assistant for the New England Opera Theatre in Boston. . . . Betty Green Little back in Houston to open the Little School of the Theatre.

John Kellogg and Maria Palmer will costar in Alfred Hayes' "Girl on the Via Flaminia," slated for an October bow at the Circle Theatre, Hollywood. Gregory Tallas will direct for producer George Boroff.

Terry Kilburn signed to play Marchbanks in the Olivia De Havilland "Candida" company.

Jacob A. Weiser will again give courses in playwriting and dramatics at City College, N. Y.

Prof. Napier Wilt, of the U. of Chicago, an authority on American drama, has been appointed dean of the humanities division. Wilt is compiling a history of the Chicago theatre. Bob Held has taken over from Robert Whitlow as Lt. Cable in the Chi "South Pacific," with Whitlow bedded with virus. Tausi subs for Norma Calderon as List in the same company as the latter vaccinations.

Legit-film actor Jed Prouty is patient in St. Luke's Hospital, N. Y. Character actor Ivan Simpson a patient in Lenox Hill Hospital, N. Y. . . . Producer-director Margo Jones planned to Dallas last week to visit her father, who underwent surgery. She's due back this week. . . . Alan Gilbert, understudy for Johnny Johnston, co-star of "Tree Grows in Brooklyn" has expanded his motor-tinkering hobby by selling a Jaguar sports roadster to Johnston and a station wagon to Roger Rice, co-star of "South Pacific."

B'way Legit Stand Mullied For Drama Quartet's 'Don'; Oxy Studs' Private Peek

Hollywood, Sept. 18.

Second national tour of the First Drama Quartet, in Shaw's "Don Juan in Hell," kicks off Sunday (23) in Amarillo, Tex. But producer Paul Gregory is sending the "cast" of Charles Boyer, Charles Laughton, Agnes Moorehead and Sir Cedric Hardwick on a special one-night performance tonight (Tues.) at Occidental College here. It's strictly for publicity purposes. Arrangements have been made to stage a regular performance to permit Look mag photogs to lens the presentation for a layout.

The "Don Juan" show, a "philosophical debate," skedded for a one-nighter at Carnegie Hall, N. Y., Oct. 22, was sold out eight hours after the announcement, and a second performance has been skedded for Dec. 10. Negotiations now are under way for a Broadway stand, to open early in December. Limited engagement, would be in a regular legit house.

After the Amarillo bow, "Don Juan" plays successive one-nighters in Denver, Lincoln, Neb., Omaha and Duluth before hitting Minneapolis, where a three-day stand is scheduled. Winnipeg, Fargo, Burlington, Kansas City, Oklahoma City, Emporia, Peoria, Chicago and Lafayette follow, with other dates set at Des Moines, Milwaukee, Madison, Beloit and a Chicago repeat slated before the New York stand.

Longest stand on the tour will be six days in Montreal. Other cities on the schedule include Brooklyn, Newark, Hartford, Boston, Columbus, Philadelphia, White Plains, Greenwich, Buffalo, Rochester, Cincinnati, Huntington, W. Va., Pittsburgh, Louisville, Greensboro and Greenville, N. C., where the tour winds on Nov. 29. Quartet's first tour last year hit a gross of approximately \$250,000.

Roberta Peters, Met soprano, back from London, where she sang the title role in "The Bohemian Girl,"

Over-Anxious?

P. W. (Bill) Manchester, femme editor of London mag, "Ballet Today," who is in N. Y. this season as guest associate editor of Dance News, was at City Center, N. Y., last week to see a performance of the Jerome Robbins-Leonard Bernstein "Age of Anxiety" by the N. Y. City Ballet Co.

Miss Manchester, when asked her opinion on the ballet, was a little guarded. "We're not as anxious as you Americans," she said.

Heavy Show Biz Lineup For 'Remains' Backers; Capitalized at \$75,000

Leland Hayward, who usually has an impressive list of show biz names among the backers of his shows, has another such lineup for his production of "Remains To Be Seen." Howard Lindsay-Russell Crouse farce due Oct. 3 at the Morosco, N. Y. The venture is capitalized at \$75,000, with no provision for overall. General partners, besides the producer, are Anna Erskine Crouse and actress Dorothy Stickney, respective wives of the authors.

Investors include Boris Karloff, \$750; Edward S. Ely, husband of actress Jean Dixon, \$1,500; Leo Freedman, pressagent of the show, \$3,000; theatrical printer Harold Friedlander, \$750; company manager Carl Fisher, \$750; Herman Begnstein, the producer's general manager, \$1,500; Hilda S. Kook, wife of lighting technician Eddie Kook, \$1,500; writer Frank Sullivan, \$750; Crouse, in trust for his two children, \$1,500; Nedda Harrigan (Mrs. Joshua) Logan, \$750; the latter's daughter, former showgirl Ann Connally Lester, \$750; Ralph F. Warren, husband of author's agent Miriam Howell, \$1,500; Author's League Fund, two slices of \$3,000 and \$750, respectively; Mrs. Howard Reinheimer, wife of the theatrical attorney, \$750.

Also, theatrical attorney Henry (Continued on page 72)

Albany Playhouse to Bow Fifth Season With Time'

Albany, Sept. 18.

Malcolm Atterbury will open his fifth season of stock at the Playhouse Oct. 23, with "The Happy Time." Atterbury operates setup with his actress-wife, Ellen Hardies. Eleven productions will be offered during a 24-week span the weeks before Christmas and Easter will be dark.

"Lady in the Dark" will be the Christmas offering, for three weeks. Atterbury also will probably try out a farce in which Jose Ferrer is interested. The Playhouse presented one tryout in 1949-50 and two in 1950-51.

Dalton Dearborn, who appeared in the two final plays of last season and in "Yellow Jack" the previous year, is to be the juvenile. All others in the resident company will be newcomers. Harry L. Young, director for the past three seasons and operator of the Brattleboro, Vt., Summer Theatre (Atterbury, Miss Hardies and several additional members of last season's Playhouse group appeared there), will probably go into television.

A 28-foot revolving stage, used by Orson Welles in "Five Kings," has been installed by the stage crew. An 18-inch rise from the former level will increase audience visibility.

'Darkness' Will Light Up Late Balto Legit Season

Baltimore, Sept. 18.

Legit is getting a belated start here, with Edward G. Robinson in "Darkness at Noon" slated for an Oct. 1 getaway under American Theatre Society-Theatre Guild subscription at Fords' "Peter Pan,"

starring Veronica Lake and Lawrence Tibbett, is slated for a four-day booking Oct. 10, at the Lyric, local concert hall, which is also announcing the Metropolitan Opera production of "Fledermaus," for a three-day run beginning Oct. 19.

Don Swann, Jr., will get his season of theatre-in-the-round under way at the Sheraton Belvedere, Oct. 16, with David Lewis set to direct. Swann's strawhat Hilltop winds up this week after a profitable summer.

Inside Stuff—Legit

Helen Hayes picks the "10 most memorable stage performances" in the Sept. 22 issue of Collier's mag. Miss Hayes' choices are Frank Fay in "Harvey"; Pauline Lord, "They Knew What They Wanted"; Laurence Olivier, "Oedipus"; Mary Martin, "South Pacific"; W. C. Fields, "Poppy"; Jane Cowl, "Romeo and Juliet"; Marion Brando, "Streetcar Named Desire"; Shirley Booth, "Come Back, Little Sheba"; Laurette Taylor, "Glass Menagerie," and John Barrymore, "Hamlet." In an editorial note, Collier's spots "one flaw" in Miss Hayes' list: it doesn't include Helen Hayes. Mag cites her performance in "Victoria Regina" and adds its own compilation of the "10 most memorable plays in the repertoire of Helen Hayes."

"Love and Let Love," Anthony Brady Farrell production of Louis Verneuil's comedy, which opens Sept. 25 at the Plymouth, N. Y., has only six backers, of whom the star, Ginger Rogers, and the producer himself supplied 83% of the financing. The project is capitalized at \$50,000, with no provision for overall. Farrell himself put up \$24,000 of the bankroll, with Miss Rogers contributing \$22,500; the author's secretary, Florence Ryan, supplying \$1,000, and the star's business representative, Morgan Maree, Jr., coming through with \$750. Two remaining backers are not in show business.

Backers of "Out West of Eighth," Courtney Burr-Malcolm Pearson production of Kenyon Nicholson's comedy opening tomorrow night (Thurs.) at the Morosco, N. Y., include Pearson, \$26,875; Burr, \$8,750; the show's manager, Richard E. (Dixie) French, \$5,275; George J. Pearson, \$3,000; Actor's Fund president Walter Vincent, \$3,000; actress Nancy Kelly, \$1,500; Jean W. Pearson, the co-producer's wife, \$1,500, and the show's stage manager Charles Durand, \$750. Venture is capitalized at \$75,000 with no provision for overall.

Producer Max Gordon's current excursion into television production—as producer of the Frank Sinatra show for CBS—is in the nature of an experiment. There is no contract between CBS and Gordon; the latter wants to try his hand at it for seven or eight weeks, after which he will make up his mind whether he wants to stay in the field. At any rate, he has no intention of withdrawing from the theatre.

Producer Leland Hayward has been using a typical Charles Addams weird-characters cartoon for his ads on the incoming "Remains To Be Seen," in blowups at the Morosco, N. Y., which will house the comedy at the Imperial, where his "Call Me Madam" is playing; and in three-sheets, etc., around town. Deal with the New Yorker mag, which features Addams' work, however, forbids use of the cartoon in any newspaper or magazine ads, even in the New Yorker.

N.Y. City Ballet Co. Adds

Two Works in 2d Stanza

N. Y. City Ballet Co., in its second stanza at City Center, N. Y., last week, presented one premiere and a revival as additions to its roster, the two combined not having the powerful effect of the single new work of the opening week, "The Miraculous Mandarin."

Tuesday's (11) work, "La Francaise," with choreography by George Balanchine to music by Jean Francaix, is a charming trifle in a spoof on ballet enlisting the fine talents of Andre Eglevsky, Maria Tallchief, Janet Reed and two others. Ballet concerns a handsome tennis player stealing a femme from her two immature boyfriends and in turn being wooed away by a visiting ballerina from out of nowhere. The dance line is simple, but with some tricky variations, and the gifted dancers carry it off in style.

Thursday's (13) revival, "Concerto Barocco," also choreographed by Balanchine to music of Bach, is a boring bit of business, more geometric than balletic, with much more attention paid to involved formations and positions than to dancing. Maria Tallchief and Diana Adams stand out in this one.

Troupe garnered an estimated gross of \$37,000 in its second week at the Center, to equal the boffo \$7G take of the first. Similar biz this (final) week would give the company the most successful home stand it's ever had, and put it into the black for the engagement, a rare achievement in the ballet industry.

Bron.

D.C. Arena Preps 2d Year; First Season in Black

Washington, Sept. 18.

Arena Stage, town's theatre-in-the-round, reopens Oct. 2 after being shut down a month to give the company a rest, after 55 consecutive weeks of operation. House, which scales at a flat \$1.50 for matinees and \$1.90 for all seats nightly, wound up its first year of repertory in the black and with a considerable scrapbook of local critical acclaim.

The Arena tees off the fall season with a five-play subscription series, including "Julius Caesar," "School for Scandal," "Man With a Load of Mischief," "Ladder to the Moon" and "Summer and Smoke." Theatre is operated by Edward Mangum, former drama department head at George Washington U., Zelma Fichandler, who was his assistant at the university. Permanent company consists mainly of graduates of the local college drama course.

Bigley's 'Guys' Billing

Adds More Confusion To Star List Muddle

Elevation of Isabel Bigley to name billing in "Guys and Dolls," at the 46th Street, N. Y., has created another muddled situation as to what constitutes "star" and "feature" listing. In this instance the program and ABC ads in the dailies list Miss Bigley as "starring," with Robert Aida, Martha Stewart (the latter currently subbing for Vivian Blaine) and Sam Levene. However, her name appears below the show title, which is actually feature billing, according to theatrical tradition.

Another recent, more or less similar case involved Charlotte Greenwood in last season's "Out of This World," at the Century, N. Y. In that instance, too, the program and ads used the word "starring" with the player's name, although it appeared below the title of the production. However, in that case the management was unable to give Miss Greenwood billing above the title, as composer Cole Porter's contract specified that he should have sole listing (except the usual small-type mention of the presenters) over the name of the show.

In the case of the "Guys and Dolls" leads, there is apparently no such contractual complication requiring the management to list the players below the show title. Producers' reasoning appears to be simply that the "Guys and Dolls" tag itself is more important as a boxoffice draw than are the performers' names. With the touring company of the show, however, Allan Jones and Jan Clayton have true star billing above the show title, perhaps because producers Cy Feuer and Ernest H. Martin consider their names better business come-ons or their agents were able to obtain the edge.

In Miss Bigley's case, when the management announced the upped billing, the various N. Y. dailies printed the statement at face value.

Frisco 'Christ' Pageant

Curtailed to One Week

San Francisco, Sept. 18. "Life Of Christ," the 30-scene pageant with a cast of 52, originally set for a four-week run at the 1,950-seat Oakland Auditorium, will be cut down to a one-week showing due to inadequate opening (14) and advance sale.

Rave reviews welcomed the production, based on an all-faith appeal, with prices ranging from \$1.20 to \$3.60. Production is by Galard Sionaker.

Board Okays ANTA Reorganization Plan; Broadens Nat'l Structure

Revision of the organizational structure of the American National Theatre & Academy, in line with recommendations of the National Theatre Assembly held last winter in New York, were accepted last week by the ANTA board and will be submitted to the organization's corporate membership for ratification at the annual meeting in October. In general, the changes are aimed at expanding the membership and broaden the basis for election of board members.

The new setup will establish membership groups according to geographic location, branch of the profession, etc., with each member having a vote within his group for representation on the board. The various groups and their numerical representation on the board will be regional (15 reps), professional theatre (18), educational theatre (9), community theatre (9), public (12), plus six representatives-at-large to be elected by the 63 board members. The board will meet twice a year.

Between policy-making meetings of the board, the organization will be run by an executive committee of 14 (and the president) representing the various groups on the following basis: regional (2), professional (4), educational (2), community (2) and public (4). There will also be a finance committee of 10, to be elected initially by the board and to serve 10 years. Thereafter, it will elect its own replacements.

The new by-laws will eliminate all non-voting memberships and lower the dues for individual memberships to \$6 a year. Other types of membership will include contributing, \$25; sustaining, \$50, and life, \$1,000. Basic dues for organizations will be \$25; contributing group, \$50; sustaining group, \$100, and life group, \$1,000. A membership drive will be started immediately and elections will be held when a membership of 750 is obtained.

The new setup was drafted by a committee, elected by the National Theatre Assembly, under the chairmanship of Louis M. Simon, executive-secretary of Actors' Equity, working with a committee appointed by the ANTA board, headed by Roger L. Stevens. The Assembly meeting, attended by representatives of various theatre groups throughout the country, was sponsored by ANTA. Its recommendations and the reorganization plan adopted last week by the ANTA board had the approval of Robert Breen, who recently resigned as executive-secretary.

'King' Xmas Eve Layoff Is Compromise; Closedown For Week Would Cost 35G

Scheduled Christmas Eve layoff of "King and I," at the St. James, N. Y., apparently represents a compromise between the cast and producers Richard Rodgers and Oscar Hammerstein 2d. Company is understood to have wanted to close for the entire pre-Christmas week, reopening Dec. 24, but the management came through with the modified plan.

Cast, particularly Gertrude Lawrence, reportedly found it tough going to play through the summer without a layoff, and figured a week's pre-Christmas vacation would provide a physical and morale boost. However, the producers estimate that a dark week would involve about \$25,000 expense, not including the anticipated \$10,000 operating profit the show would miss for that stanza. So the one-night shuttering was deemed.

Explaining that this summer was the first she had ever played through in New York, Miss Lawrence has said privately that she would never again agree to such an arrangement. She did so this time because the \$330,000 production largely depends on her performance and boxoffice draw. The actress usually spends the summer quietly at her and producer-husband Richard Aldrich's home near the beach, at East Dennis, Mass. She generally, but not always, breaks the summer with a guest-star appearance at Aldrich's Cape Playhouse, Dennis.

Hilton Dickens' 'Guys,' 'Blondes' for West End

Jack Hilton, who flew over from London for the Sugar Ray Robinson-Ben Turpin fight, is dickered for "Gentlemen Prefer Blondes" and "Guys and Dolls" for the West End. He wants Julie Wilson, who recently closed for him in "Kiss Me, Kate," to return to London for either musical. Miss Wilson just opened at the Hotel St. Regis, N. Y.

Hilton is charged this year with the Command Performance show for benefit of the VABF (Variety Artists Benevolent Fund), which he'll stage at his Victoria Palace. Last year Val Parnell did it at his Coliseum.

Hilton returned to England over the weekend but is due back shortly.

Trans-Can. Tent Chain Set for '52

Toronto, Sept. 18.

With an unexpected first season's operating profit of close to \$15,000 on Canada's introduction to theatre-in-the-round under canvas, the Toronto syndicate bankrolling Leighton K. Brill, producer, and Ben Kamsler, director, on the initial venture of this new type of entertainment here this summer, will back the managerial team on setup of six similar tent shows across Canada, plus the contract renewal of the parent Toronto venture, for the summer of '52.

Brill-Kamsler due, who left over the weekend for their Hollywood homes, will return to the Toronto headquarters of the projected trans-Canada tent chain in February to get the six-situation plan underway. They're not yet ready to announce the specific locations, because of possible real estate upping of site prices.

Toronto venture was set up in midtown Dufferin Park with 1,640 arm-rest chairs under the blue and gold tent, and gross for the 11 weeks of the initial summer season was just over \$175,000 for an attendance of some 90,000 payees at \$3.40 top and \$1.15 minimum.

First four weeks of musicomedy production was dented by rain, plus fact that in-the-round was new to Toronto theatregoers. Some pressure was brought to bear to lower the scale to \$3 top, but the Brill-Kamsler team refused; ditto their decision on no introduction of twofers. Scale will remain the same next season, but a subscription plan will be launched whereby subscribers will receive a 10% discount. The '52 season will open June 22 with "The Great Waltz."

Introduction of tent shows to Canada got under way last spring in New York when Leighton Brill, Oscar Hammerstein associate, met R. S. Lampard, Toronto broker. (Continued on page 74)

Indpls. Civic to Be Feted As Tarkington Memorial

Indianapolis, Sept. 18.

Rebuilt Indianapolis Civic Theatre will be rededicated as the Booth Tarkington Civic Theatre at the first performance of the late Hoosier playwright and novelist's legit play, "Seventeen," opening the 37th season, Oct. 3.

Reception in honor of Mrs. Tarkington will follow the performance. Tarkington made his last public appearance at the Civic in March, 1946, when he presented the dramatization of his novel, "Alice Adams," by Elizabeth Trotter, his secretary.

A profile of Tarkington as a young man (1904), in white Italian marble; his portrait by Wayman Adams, and a white marble statue of Ophelia from the Tarkington art collection, will be on permanent display in the Civic's lounge.

Improvements, made in the past two years at a cost of \$150,000, include a complete new stagehouse, foyer, lounge and marquee, and enlarged auditorium. The project was planned as a Tarkington memorial.

Slow Growth

Theme of "Paint Your Wagon," the Gold Rush days in California, requires human types for chorus boys. Lads to get real authentic touch have been growing beards and fringes. Producer Cheryl Crawford is enthusiastic about the "new look" plus the publicity values.

Jack Yorke, company manager, is not as excited, however. "If one of these characters gives two-week notice, he asks, 'where do I get a dancer with full beard to replace him?'

Merry Montreal Hassle As Bump-and-Grind Patrons Find Gayety Gone Legit

Montreal, Sept. 18.

The legit hassle at the Gayety Theatre here, which started Aug. 25 when Mae West opened in "Diamond Lil," has become more snarled since to the bewilderment of the public, with manager-owner Phil Belanger and Broadway producers George Brandt and William Levine sharing the blame.

Mickey Rooney held the stage last week in "Sailor Beware," which opened Monday (10) to luke-warm reviews and a poor house.

Last-minute decisions and telephone date in the French-Canadian vs. Broadway versions of English didn't help to straighten out the Gayety management any (Belanger is an ex-burlesque impresario).

Localities are still getting jocks out of the lobby displays resulting in such garbled calls which led to the announcement that the next production would be Constance Bennett starring in "Shylock" instead of "Skylark," and "Gene" Parker to follow as the femme lead in "Detective Story."

A back was brought in from New York during the "Diamond Lil" set to try and unravel the hassle. He left after two weeks, to be followed by a Montreal counterpart who spent sleepless nights and long hours waiting for someone or some people to make up their minds. His career as Gayety publicist was cut short, however, when Brandt arrived from New York, and the two came to verbal blows over exploitation, or the lack of it.

So it has gone since the opening, with confusing ads, unsatisfactory supporting casts and apparent theatrical condescension on the part of the producers unaware that the

(Continued on page 72)

WESTPORT'S 134G TAKE BETTERS '50 BY \$5,100

Total gross for the season just closed at the Westport (Conn.) Country Playhouse was \$5,100 better than for the previous summer, according to a final check on the strawhat's figures. The converted barn, seating 695, played a 13-week schedule for a total take of \$134,200. Biggest week, a new house record, was \$12,819 drawn by Claudette Colbert in a repeat appearance in Noel Coward's "Island Fling."

Philip Langner, son of Theatre Guild co-director Lawrence Langner, who has long been partnered with producer John C. Wilson in the operation of the spot, was in active charge this summer. With the shuttering of the strawhat, he is readying a legit season at the Center, Hartford, and will also be associated with legit-TV director Martin Manulis in the operation of twin stock theatres at Nassau, Bahamas, and Palm Beach.

Shumlin Using Tele To Give 'Petticoat' Whirl

Producer Herman Shumlin has bought TV time on WNBT, N. Y., for his "Lace On Her Petticoat" production at the Booth, N. Y. Chainbreak spot announcements are being utilized as well as participation in some daytime programs.

Shumlin declined to reveal the size of his TV ad budget. He couldn't say yet whether the video campaign is producing results. The house was sold out Saturday night (15), he said, but how much TV had to do with it is difficult to determine, since the announcements had been used for only a few days.

Improvements, made in the past two years at a cost of \$150,000, include a complete new stagehouse, foyer, lounge and marquee, and enlarged auditorium. The project was planned as a Tarkington memorial.

Vamping 'Blondes' One of B'way's Top Shows; 440G Profits Paid to Date

Proser Hit by Judgment In 'Heaven on Earth' Suit

Ned C. Litwak, who was associated with Monte Proser in producing the 1948 Broadway musical, "Heaven on Earth," last week was granted summary judgment against Proser for \$3,722.55.

Litwak had sued Proser in N. Y. Supreme Court on the claim that the latter had failed to pay off on a promissory note entered into in 1948. Judgment was ordered by Justice Charles Bretzel.

Guild Road Meets For Tix Buildup

As part of its campaign to build up its road subscription setup, the Theatre Guild American Theatre Society will hold a series of subscription committee meetings in various cities, with stars, authors and directors of its touring shows as guest speakers. Since local subscription committees generally include 1,000 or more members in key towns, the sessions will be major undertakings and will be held in regular legit theatres.

First such meeting will be today (Wed.) at the Plymouth, Boston, where the Guild revival of "Saint Joan" is currently playing a tryout stand. Uta Hagen, star, and Margaret Webster, stage of the production, will address the session, which will be chaired by Mrs. Harold Hodgkinson, director of the Massachusetts Theatre Guild Committee. Latter group numbers over 1,200.

Another such meeting is slated for Oct. 2 at Ford's, Baltimore, where the Playwrights Co. production of "Darkness at Noon," a Guild subscription offering, will be playing at that time. Edward G. Robinson, star, and Sidney Kingsley, author-director of the Critics' Circle Award drama, will be guest speakers, and Harry Bender, head of the local committee, will be chairman.

Although the Guild-ATS subscription setup has been in existence for years, the expanded local committee idea is a new development. Lawrence Langner, Guild co-director, has had great success with a somewhat similar arrangement at his Westport (Conn.) Country Playhouse, where subscription patronage in recent seasons has comprised about 75% of the strawhat's total attendance.

Warren Caro, Guild executive secretary, is in charge of the road subscription setup.

Fry's 'Sleep' Is Set For N.Y. Premiere in Church

Christopher Fry's "A Sleep of Prisoners," current critical success in London, where it is being presented in a church, has been acquired by Luther Greene for production in St. James Church, N. Y. The cast and production at St. Thomas Church, London, will be imported for the New York engagement, and the original director, Michael Macowan, will repeat the assignment here. The play is to open Oct. 16 and tour after the local run.

The Fry drama, written for performance in a church, deals with a group of prisoners of war confined in such a spot. Except for four bunks and lighting effects, the play is done without scenery. The London cast coming for the engagement comprises Leonard White, Stanley Baker, Hugh Pryce and Denholm Elliott, the latter having been seen here last season in "Ring Round the Moon" and "Green Bay Tree."

Greene's previous Broadway productions have included "Tower Beyond Tragedy," starring his wife, Judith Anderson, and "Ghosts" with Alla Nazimova, and "Walk Into My Parlor." Profits and the church's share of the gross from the engagement will be donated to religious and cultural organizations.

Gentlemen Prefer Blondes, which closed Saturday night (15) at the Ziegfeld, N. Y., after a run of 740 performances, was one of the top money musicals of recent Broadway history. The Herman Levin-Oliver Smith presentation, financed at \$200,000 and produced for \$208,000 (excluding bonds), has thus far paid off \$440,000 in profits. It has additional assets of about \$75,000 in the form of undistributed profits, cash reserves and union bonds and deposits.

The musical version of the Anita Loos original novel and play, adapted by the authoress and Joseph Fields, with music by Jule Styne and lyrics by Leo Robin, opened Dec. 8, 1949, after a Philly tryout. It drew rave notices from the first strangers with the exception of a sharp dissent by Richard Waltz, Jr. of the N. Y. Post.

Financing of the production was tough almost as drawn out as the Theatre Guild went through some years before in raising the necessary coin for "Oklahoma." For months, producers Levin and Smith held auditions wrote and phoned prospects and virtually buttonholed strangers on the street. On one occasion they planned to charter a plane and take a group of performers to Houston to audition for oil Croesus Glenn McCarthy. However, that project was dropped after producer-authors Richard Rodgers and Oscar Hammerstein 2d invested in the project and various other angels quickly followed their lead.

The show made a star of Carol Channing who as the shrewd nitwit, Lorelei Lee, drew enthusiastic reviews and three votes for the season's best female performance in a musical in VARIETY's annual poll of the critics. Comedienne, who had clicked the previous season in "Send an Ear," was unilled when the musical smash opened and for many months thereafter, but was boosted to star rating last spring, when she signed an extended contract covering the road.

The tour, opening tomorrow (Thurs.) at the converted-to-legit Palace, Chicago, will probably include other stands at theatres controlled by the RKO film circuit, as well as regular legit stands booked by the United Booking Office.

J. J. Shubert Raps Tuners And Grins for 'Fictitious' Services in Cincy Tiff

Cincinnati, Sept. 18.

Status of Cincy's legitimate theatre for the new season continues muddled, with no bookings to date, in the wrangle between the Shuberts and unions over pay increase demands. Musicians, stagehands and ticket sellers asked J. J. Shubert, during his recent visit here, for a 10% boost. Shubert countered by offering to sell his interests' Cox and Shubert Theatres here.

Latest gripe by Shubert came last week in a letter to Noah Schechter, resident manager. He said the musicians and stagehands "always received the lion's share of whatever came into the box-office and left very little for the theatre to carry on." Shubert contended that "in most cases, receipts seldom covered carrying charges" and blamed musicians and stagehands for exacting "well over \$1,000 weekly for labor that is not required."

His ultimatum stated that "we have carried on for over 25 years and have borne all the expenses and run all the risks. The time has come for the theatre owner to be protected from these taxations for entirely fictitious and unnecessary services."

Bob Sidell and Raymond Fabing, officials of the musicians' and stagehands' locals, said their men have not received raises since 1948, and expressed willingness to make a deal with the Shuberts on a long season, rather than for only about 11 weeks' work a year.

Maslow on 'Dybbuk'

Modern dancer Sophie Maslow is joining the N. Y. City Opera Co. to do the dances for David Tamkin's "The Dybbuk."

Plays Out of Town

Top Banana

Boston, Sept. 18.

Paula Stone & Mike Sloane production of musical comedy in two acts (20 scenes) with book by Hy Kraft, words and music by Johnny Mercer. Stars Phil Silvers, Herbie Faye, Eddie Cantor, Jack Albin, Eddie Handley, Judy Lynn, Bob Scherer, Joey Faye, Harry Charles, Herbie Faye, Eddie Hanley, Hal Lomax, Walter Dene Wahl, Joan Fields, Bradford Hatton, Johnny Trama. Staged by Jack Donohue, Jr.; music by Tom Flechner, sets and lighting by Mervin Chaitman; Alvin Goldstein, general director; Harold Hastings, orchestra director; Jim Walker, vocal arrangements and direction; Hugh Martin, production associate; Harry Zemar. At Shubert. Box office, Sept. 17. \$1.

Cast: Eddie Hanley, Jack Albin, Eddie Handley, Bob Scherer, Walter Dene Wahl, Joey Faye, Harry Charles, Herbie Faye, Eddie Hanley, Hal Lomax, Walter Dene Wahl, Joan Fields, Bradford Hatton, Johnny Trama, Jack Donohue, Jr., Alvin Goldstein, Harold Hastings, orchestra director; Jim Walker, vocal arrangements and direction; Hugh Martin, production associate; Harry Zemar. At Shubert. Box office, Sept. 17. \$1.

Cast: Eddie Hanley, Jack Albin, Eddie Handley, Bob Scherer, Walter Dene Wahl, Joey Faye, Harry Charles, Herbie Faye, Eddie Hanley, Hal Lomax, Walter Dene Wahl, Joan Fields, Bradford Hatton, Johnny Trama, Jack Donohue, Jr., Alvin Goldstein, Harold Hastings, orchestra director; Jim Walker, vocal arrangements and direction; Hugh Martin, production associate; Harry Zemar. At Shubert. Box office, Sept. 17. \$1.

drawer, albeit lengthy in the first act. Johnny Mercer's score contributes several tuneful ballads—"That's For Sure" and "You're So Beautiful," with the remainder relying on the clever's clever lyrics. However, the show could use a couple more substantial tunes.

The resplendent costumes of contemporary musicals are much in evidence throughout. Calvin Cost, having contributed a wide variety of amusing creations both for the scenes with the models and the comics Jo Mielziner's sets are obviously designed for extreme mobility and are shifted with such fluency that not a single dead spot appears in the whole show so far as moving along is concerned.

In fact, speed is the thing throughout the show with Silvers' split-second timing setting the pace.

Where the material fails to sustain the level, however, the contrast is very unfavorable, and this offers the toughest problem in the rewrite.

As for Silvers, this is one of the best things he's ever done. A master of timing, change of pace, rapid-fire delivery, ingenious business and all-around mimicry, he is the heart of the show. When he and his comic supports are on stage, this is a solid attraction. When he is off, the trouble generally begins.

This trouble, however, is clearly temporary. When they get through with "Top Banana," it'll be top entertainment in the current rowdy style of musical shows. *Etc.*

Paint Your Wagon

Philadelphia, Sept. 18.

Cheryl Crawford, producer, musical in two acts (16 scenes) with book and lyrics by Alan Jay Lerner, music by Frederick Loewe. Stars James Barton, tenor; Olga San Juan, Tony Bavaar, James Mitchell. Directed by Daniel Mann; dances and musical ensembles, Agnes de Mille; sets, Gordon Lippman; costumes, Edith Head; lighting, Peggy Clark; musical director, Franz Alleran; orchestrations, Ted Royal; production associate, Ben Lawrence. At Shubert. Philadelphia. Sept. 17. \$1.

On the other side of the ledger, Silvers as a thinly veiled carbon of a well-known TV comic, whose initials are Milton Berle, scores soundly in several hilarious burlesque bits aided at various times by Herbie Faye, Joey Faye, Walter Dene Wahl, Johnny Trama and Eddie Handley. Notable among these is a sketch with Wahl and Trama involving a ladder in an attempt at elopement. Another sketch with Silvers and the Grendlers vocalizing "A Dog Is A Man's Best Friend" to the yowling accompaniment of a huge aardvark is a showstopper. Topper, however, is the burlesque of a burlesque complete with a stripper, bored chorus girls and smug juvenile, as depicted by Silvers.

Rose Marie gets a solo spot in each act...with the second act opener, a vivid and colorful Latino dance, giving her a big moment following a not too solid "I Fought Every Step Of The Way" in the first act. Judy Lynn is adequate as the salesgal in love with Lindy Doherty, a local product making his first legit appearance here, who scores in a well-tailored role. Ballet stunts by Hal Loman, Joan Fields and the ensemble are top-

on to do in this Cheryl Crawford production, including singing, dancing and giving a sound and authentic dramatic impersonation of a salty old prospector back in California, circa 1853-54.

When the new tuner is good, Barton sparkles so much the more. When it falters, as it does in some acts, he holds it up in heroic style. He has the first singing of the show's topnotch song possibility—"I Still See Eliza"—and entages, either via hoofing or vocalizing, in two other well-liked numbers, "In Between" and "What Do Other Folks Do," and even in the bistro's most banal moments. And it has some in act two that cause wonder as to what has happened to the author of "Brigadoon." Barton flashes with consummate ease and nonchalance and manages to create and hold the illusion of a real flesh-and-blood character.

As far as the aforesaid libretto is concerned, let it be said that Alan Jay Lerner, author of both book and lyrics, has completely reversed his field of "Brigadoon" by exchanging light and gossamer fantasy for lusty, gusty realism.

Here is unusual material for musicals, with first-nighters comparing it only to the Stallings-Younman-Hammerstein "Rainbow" of two decades back. That one, of course, was a flop although possessed of some sterling qualities. "Wagon" has some of those same sterling qualities but, keeping the metaphor in line with the show, it's going to take a heap of digging to ever get this lode out of the ground and into the bank. Pay-dirt isn't too clearly emphasized as of now.

In addition to Barton's electrifying performance as old Ben Rumson who finds a town, buys a wife (his second), sends his glamorous daughter to an exclusive eastern school, sees his town go broke and stagnant, and then is still around when a big "strike" is made, "Wagon" has other moderately favorable aspects.

Cast, on the whole, is good, with several including James Mitchell, remembered from "Brigadoon," not getting his chances, as a great dancer Olga San Juan, also of Hollywood, is attractive and for the most part able as the heroine old Ben's daughter whose presence as the only female in the place until the arrival of a coach-load of "fandangos," has all the men plumb worried. Tony Bavaar, As the hero, is possessed of a fine baritone voice, and it's a shame his part doesn't give him better chances.

Marianne Maricle has the role of the gal sold to Rumson by her Mormon husband, when latter is told that if he wants a freehold property he'll have to be content with a single spouse. She's okay as far as chances go. So are Robert Penn and Rufus Smith among the actors and Mary Burr among the dancers.

Speaking of dancing, Agnes de Mille has a much too long ballet in act two which doesn't seem in keeping with more recent trends. The Frederick Loewe score, while a long way from "Brigadoon," has plenty on the ball. From this corner, "I Talk To The Winds," "I Still See Eliza" and possibly "How Can I Wait" are top lyric possibilities, with such comedy and essentially production numbers as "They Call The Wind Maria," "In Between," "Hand Me Down That Can O' Beans" and "What Do Other Folks Do" outstanding. The lyrics are excellent—better in fact than most of the book's spoken dialog.

The scenic background of the musical is both artistic and authentic, with Peggy Clark's lighting again a feature. Oliver Smith deserves a hand on those mountain and sky backgrounds, and Motley's costumes are properly colorful and also plausible, with members of the chorus wearing bonafide beards.

However, Miss Crawford and Daniel Mann, director, and others concerned must go into an immediate huddle, and what they do to get the gold from them that hills will have to be drastic. *Waters.*

The Beaumount Affair

Hollywood, Sept. 11.

French Productions (the arrangement with Wallace E. Parnell's presentation of mystery in three acts four scenes) by Len Rapaport, produced by Playwrights, directed by William Jarvis. Setting by Rita Glover. At Las Palmas, Hollywood. Sept. 11. \$1. \$3.00 top.

Mary Wright Dorian Bruce
Alice Weaver Molly Gleason
Lucy Devitt Philippa Rock
Janet Grange Lee Diane
Mabel Ward Muriel Stewart
Angela Lansbury Edward Stollard
Sheila Clarkson Gloria Esten
Arthur Squares Gilbert Talmian
Detective-lap. Brooks Matthew Boulton

Pre-opening warnings that "The Beaumount Affair" was a "sensational shocker" serve only to prove once more that the British are extremely patient people. American audiences are more apt to be bored than shocked. This L. Len Rap script is slow and talky. It might

however, be re-written into a fairly good road offering.

Supposedly based on fact is la "The Winslow Boy," drama is set in a fin-de-siecle English girls' school. The mysterious death of a pregnant student touches off an investigation that reveals scandalous circumstances and leads to a not-to-surprising "surprise" climax. Play never attains any real pace until the third act, when Scotland Yard takes over, but the first two stanzas could be speeded without too much difficulty.

Chief drawback in the current production is the almost documentary realism with which the script is handled. The rigid adherence to reality loses some of the dramatic properties of the script, and the device of having the play narrated heightens the too realistic air.

William Jarvis' evenly-paced direction extracts competent, though not standout, performances from the cast. Best is Philippa Rock as the enigmatic student, but the plot gets her offstage too soon. Three males seen onstage all earn attention, with Matthew Boulton expertly typifying the Scotland Yard man, Edward Stollard winning applause for his characterization of the elderly watchman, and Gilbert Talmian (who stepped into the role virtually at the last moment) scoring as the family lawyer. Femmes who make their verbiage count are Lee Diane as the headmistress and Dorian Bruce and Molly Gleason as teachers.

Rita Glover has contributed a handsome single set and the production has been expertly dressed. Effort involved is far better than Kap.

Saint Joan

New Haven, Sept. 13.

Theatre Guild presentation of Margaret Webster's production of drama in three acts (four scenes) and epilog by Bernard Shaw. Stars Uta Hagen; features John Buckmaster, Andrew Cruckshank, Alexander Gorodny, Robert Pastore, Frederic Worlock. Sets by Richard Hirschhorn. Costumes by Elmer Robinson; original production by Lehman Engel; production under supervision of Theresa Helburn and Lawrence Langner. At Shubert Theatre, New Haven. Sept. 13. \$3. \$3.00 top.

Robert de Baudreuil James Daly
Steward Will Davis
Jean Uta Hagen
Husband de Poulenq Fredric Worlock
Archbishop of Rheims Norman Brabant
Duke de la Tremouille Joseph Donely
Page Gilles de Rais
Captain La Hire John Hodiak
Dauphin Sylvie Farmer
Duchesse de la Tremouille Robert Pastore

Page to Durantis Torre Green
Earl of Warwick Andrew Cruckshank
John de Stogumber Dick Allen
Pierre Cucheron Alexander Gorodny
Page to Warwick Tom Hodiak
D'Estivat Frederick Wolf
Thao de Courcelles John Brastoff
Brother Martin Frederic Worlock
Executioner Kendall Clark
A Gentleman Preston Hanson
Ladies, Servitors, Monks, Servants, etc. Paul Ballantine
Marie, Bertrand Joseph Donely
Jill, Muriel, Martin, Phillip, Nancy Wickwire, Van Williams, Svisis Farah, Norman Brabant, Jon Dawson

If there is a crack in the armor of the almost exclusively escapist entertainment trend that has hit Broadway playgoing, this Theatre Guild offering of the Shavian version of the *Maid of Orleans* should break through for a comfortable margin of acceptance.

Colorfully presented, brilliantly directed and superlatively acted, "Saint Joan" should catch on with legit fans who relish high quality in their stage fare. It's a costume play, a term which automatically turns aside a certain proportion of theatregoers, but its many fine features should help to overcome that obstacle. If they won't accept this one, maybe serious-minded producers better just fold up their tents and put them in mothballs.

Major problem at the moment is to cut the three-hour playing stretch. Despite its interesting assets, an 8:20 to 11:30 span, with only a single break, is a long period of concentration necessary to glean the full substance from the production.

Presented somewhat in the nature of a series of vignettes, certain scenes could readily be plucked from the overall content.

Punctuated by Shaw's incisive dialog and piercing observation, and acted by a stellar group of thespians, scenes depict the emergence of Joan from the simple village girl, through her appointment by the Dauphin as head of the French armies, and on to her lifting of the siege at Orleans. Subsequent scenes show the word battle between the Bishop of Beauvais and the Earl of Warwick relative to the disposal of Joan, once she is imprisoned; the renunciation of the *Maid at Rheims Cathedral*; the trial at Rouen; and an imaginative epilog in the king's bedroom 25 years after the burning of the girl.

Heading the troupe, Uta Hagen's interpretation of the *Maid Justitiae*, her star billing. She sparkles in every facet of her portrayal. From the exuberant enthusiast of the play's early moments, she slips faultlessly into the emotions of

courage, despair, inspiration, chagrin, tolerance and hope, according to the role's demands.

Other standout performances are offered by John Buckmaster, in a classic version of the *Dauphin*, Andrew Cruckshank, whose Earl of Warwick is histrionics par excellence; Alexander Gorodny, adding a telling portrait of the Bishop of Beauvais; Robert Pastore, making much of the role of the warrior Duke, and Frederic Worlock, giving complete understanding to the character of the Archbishop of Rheims.

Additional good support is turned in by James Daly, as de Baudreuil; Norman Brabant, as Duke de la Tremouille; Paul Ballantine, as Capt. La Hire; Dion Allen, as John de Stogumber; Frederic Wolf, the Inquisitor; Kendall Clark, as Brother Martin; Preston Hanson, the executioner; and John Straub, Canon D'Estivat.

Margaret Webster's direction of this revival reflects an intense study of her subject. The metamorphosis from laughter to tragedy to fantasy is beautifully staged. It all adds up to dexterous guidance.

Settings and costumes, while not overly elaborate, faithfully express the pageantry of their period within the limits of a wartime era. Lehman Engel's background score is properly mood-setting. *Bone.*

The Mug

North Hollywood, Sept. 10.

Chapel Theatre production of drama in three acts (four scenes) by Steve Warren and Richard Morrell. Directed by Wes Steadman. Settings by Joseph J. Keane. At Chapel Theatre, North Hollywood, Cal. Sept. 10. \$1. \$1.00 top.

Jean Gomes Steve Warren
Randall Lopez Guy Chookasian
Doris Meltzer G. Barron
Fernando Gutierrez E. Barron
Julia Jimenez Emily Barron
Carmella Jimenez Rita Conde
Ramon Torres Bob Bradshaw
Joe Roberto Clyde Tremblay
Candy Kaine Lynne Miller
Mike Kenney Cal Curran
Carlos Gomez Bobby Castro

Unskilled writing robs this fight drama of whatever interest the basic idea may have contained. Even inclusion of a couple of rounds of boxing fails to lend any spirit or pace to the seamy story of a fighter with a killer instinct and his double-crossing manager.

Action takes place in a small Mexican town and the pace is what might be expected from such a setting. There's a lot of talk, with psychological overtones, about what made the fighter what he is, but writers Steve Warren and Richard Morrell are way over their depths and the lines lack substance. First-act fight scene and a barroom brawl in the second act suffer from caustic staging.

Even a more experienced cast probably would be unable to make the characters credible and the plot get no help from Wes Steadman's unsure direction. *Kap.*

Burch to Be Co-Director

At Dallas Theatre '52

Ramsey Burch, resident director the past summer at the Casino Theatre, Newport, will be co-director with Margo Jones this season at the latter's Theatre '52, Dallas. He will stage four of the season's eight productions, the first time anyone else has handled that many. Last season, Spencer James directed two of the arena-style shows, with Miss Jones handling the balance.

Set thus far for the Theatre '52 schedule are tryouts of Edwin Justus Mayer's "I Am Laughing" and Edward Caulfield's "Blind Spot."

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Buffalo's Lean Legit Days Pinned On Local Mgt., Newspapers; Few Shows In

Buffalo, once a favored spot for tryouts and road shows, has fallen so lean days so far the legitimate theatre is concerned. Time was when this second largest city in New York State supported two legit houses 40 weeks out of every year. Today the only available theatre for stage shows has been shuttered for over six months and, if the last few seasons furnish a pattern, the coming year will see less than 20 bookings, few or none of them musicals, and the great majority of which will show for only three or four days.

The first booking is "Glad Tidings" Sept. 27 for three days, with the only other productions so far penciled in up to Thanksgiving being "Death of a Salesman" Oct. 1 and "Darkness at Noon" Nov. 12.

Many reasons are assigned for loss of patron interest, but two closely correlated matters are seen which directly affect the situation. The first has to do with the attitude of the local legit management, which allegedly through the past few years has alienated a large body of potential playgoers. Situation is reportedly known to a majority of managers of traveling companies, and has been given as one of the reasons for many touring shows passing up this city. In addition, legit management there, it's claimed, makes little attempt to promote either attendance or any increased number of bookings. Other big reason for lack of local interest is believed to lie in the

(Continued on page 74)

'REMAINS' OKAY \$17,500 IN FIRST BOSTON WEEK

Boston, Sept. 18. Legit season got off to a nifty start last week, with "Remains to Be Seen," at the 1,500-seat Colonial, grabbing a healthy \$17,500 for the first week. Spell of hot weather hurt the initial week, but advance sale for the remaining two weeks is solid, with very close to capacity box expected. House is scaled at \$1.20 to \$3.00.

Boston Summer Theatre wound its 12th and best (financially) season, with the return of Eve Arden, in "Here Today," grabbing another \$12,500 to equal the take of her first week here, in July.

"Billy Budd" continues in its seventh week at the 400-seat Brattle Theatre, with a nice \$4,000.

Preem of "Top Banana," starring Phil Silvers, at the Shubert last night (Mon.) is causing plenty of boxoffice activity, with capacity box expected during the three-week trial run here. Theatre Guild's presentation of "Saint Joan" with Uta Hagen, also opening last night, is also causing a stir at the Plymouth.

"Kiss Me, Kate," at pop prices, is scheduled for the Opera House next Monday (24).

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Barefoot in Athens" (D)—Playwrights Co., prod.; Alan Anderson, dir.

"Buy Me Blue Ribbons" (CD)—Jay Robinson, prod.; Cyril Ritchard, dir.

"Candida" (road)—Thomas Hammond, prod.; Norris Houghton, dir.; Olivia de Havilland, star.

"Darkness at Noon" (D) (road)—Playwrights Co., prod.; Sidney Kingsley, dir.; Edward G. Robinson, star.

"Faithfully Yours" (C)—Richard Krakeur, prod.; Richard Whorf, dir.; Ann Sothern, Robert Cummings, stars.

"Glad Tidings" (C)—Harold Bromley, prod.; Melvyn Douglas, dir.; Douglas, Signe Hassel, stars.

"Moon Is Blue" (C) (3d co.)—Aldrich & Myers, Fleischmann, Preminger, prods.; Otto Preminger, dir.

"Music in the Air" (MC)—Reinald Hammerstein, prod.; Oscar Hammerstein, 2d, dir.; Dennis King, Jane Pickens, Charles Winkler, stars.

"The Number" (D)—Paul Vroom, Irving Cooper, prods.; George Abbott, dir.

"Twilight Walk" (D)—Richard Krakeur, prod.; Paul Stewart, dir.; Nancy Kelly, star.

HOLLYWOOD

"Girl on the Via Flaminia" (D)—George Boroff, prod.; Gregory Tallas, dir.; John Kellogg, Maria Palmer, stars.

Current Road Shows

(Sept. 17-30)

"Darkness at Noon" (Edward G. Robinson)—McCarter, Princeton (28-29).

"Death of a Salesman"—His Majesty's, Montreal (17-22); Royal Alexandra, Toronto (24-29).

"Faithfully Yours" (Ann Sothern, Robert Cummings) (tryout)—Shubert, New Haven (26-29).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (20-29).

"Glad Tidings" (Melvyn Douglas, Signe Hassel) (tryout)—Erlanger, Buffalo (27-29) ("strawhat production" reviewed in VARIETY, June 13, '51).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (17-29).

"Happy Time"—Nixon, Pittsburgh (24-29).

"King Me, Kate"—Shubert, New Haven (17-22); Opera House, Boston (24-29).

"Love and Let Love" (Ginger Rogers) (tryout)—Gayety, Washington (17-23) ("Reviewed in VARIETY, Aug. 29, '51).

"Member of the Wedding" (Ethel Waters)—Erlanger, Chicago (17-29).

"Mister Roberts" (Tod Andrews) American, Pittston, Pa. (17-18); Capitol, Pottsville, Pa. (19); Lyric, Allentown, Pa. (20); McCarter, Princeton (21-22); WHVA Theatre, Richmond (24-26); Playhouse, Wilmington (27-29).

"Moon Is Blue"—Harris, Chicago (17-29).

"Okahoma"—Community, Hershey, Pa. (27-29).

"Paint Your Wagon" (James Barton) (tryout)—Shubert, Phila. (17-29) (reviewed in VARIETY this week).

"Remains to be Seen" (tryout)—Colonial, Boston (24-29) (reviewed in VARIETY, Sept. 12, '51).

"Saint Joan" (Uta Hagen) (tryout)—Plymouth, Boston (17-29) (reviewed in VARIETY this week).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (17-29).

"Top Banana" (Phil Silvers) (tryout)—Shubert, Boston (17-29) (reviewed in VARIETY this week).

Legit Follow-Up

Diamond L.I.L.

(BROADWAY, N. Y.)

After two seasons on the road, the subway circuit and a couple of strawhat dates, Mae West and "Diamond L.I.L." have returned to Broadway for a "limited" engagement at pop prices. This time the management is George Brandt. It seems unlikely that the run will be extended much.

Even when it was first produced on Broadway, in 1928, "L.I.L." was a dated novelty. When it was revived in 1949 the old mellower had become a curious farce which was saved as a boxoffice bet only by the star's vocals in the Bowery floorshow finale. But even a freak show can stand just so much seeing, and this time around both "L.I.L." and Miss West seem tiresome.

The play was always trash, of course. But Miss West, a personality once regarded as the ultra of sinful sex, has gotten no younger, skinnier or more subtle. The supporting performance, always pretty much incidental in this opus, vary from admirably and surprisingly direct on the part of Dan Matthews, Sheila Trent and Walter Petrie, to downright hokum in other cases. In general, the evening is a toughie. Hobe,

"Glad Tidings" (C)—Harald Bromley, prod.; Melvyn Douglas, dir.; Douglas, Signe Hassel, stars.

"Moon Is Blue" (C) (3d co.)—Aldrich & Myers, Fleischmann, Preminger, prods.; Otto Preminger, dir.

"Music in the Air" (MC)—Reinald Hammerstein, prod.; Oscar Hammerstein, 2d, dir.; Dennis King, Jane Pickens, Charles Winkler, stars.

"The Number" (D)—Paul Vroom, Irving Cooper, prods.; George Abbott, dir.

"Twilight Walk" (D)—Richard Krakeur, prod.; Paul Stewart, dir.; Nancy Kelly, star.

HOLLYWOOD

"Girl on the Via Flaminia" (D)—George Boroff, prod.; Gregory Tallas, dir.; John Kellogg, Maria Palmer, stars.

'Salesman' Fair \$10,600 In Split-Week Stands

Schenectady, N. Y., Sept. 18. "Death of a Salesman," with Duncan Baldwin as the doomed Willy Loman, drew a moderate, \$10,600 last week in a series of short stands, winding up with three performances Friday and Saturday (14-15) at the Erie here. Previously, the Kermil Bloomgarden production played Monday (10) at the Victory, Providence, Tuesday (11) at the Auditorium, Worcester, Wednesday (12) at Bushnell Auditorium Hartford and Thursday (13) at the Academy of Music, Northampton, Mass.

The Arthur Miller drama is at His Majesty's, Montreal, this week and goes to the Royal Alexandra, Toronto, next.

'Annie' \$28,500, 'Guys' \$52,300, L.A.

Los Angeles, Sept. 18. Boxoffice downbeat continued last week with hot weather bearing the brunt of the blame. Greek Theatre wound its 11-week season Saturday (15) with an estimated gross of \$375,000. It was the ozone's worst season, and the loss to backers for the combined San Francisco and local operation is expected to be over \$200,000 when the audit is completed. Season's finalist was "Annie Get Your Gun," which grabbed a slow \$28,500 for the final week to give it an \$82,000 total for the three-inning run.

"Guys and Dolls" slipped a trifle for the second consecutive frame, hitting \$52,300 at the 2,670-seat Philharmonic. Tally was still comfortably on the right side of the ledger, although unsold lower-price seats cut the take.

Last week's only newcomer, "Beastume Affair," got off to a pleasant start at the 388-seat Las Palmas Theatre. Gross for the first five days approached \$4,800, neatly over the operating break-even point.

"Ice Follies of 1952" racked up a smashing \$90,000 in its first full week at the 6,000 seat Pan Pacific Aud.

Future B'way Schedule

"Twilight Walk," Fulton, Sept. 24 (rehearsal).

"Love and Let Love," Plymouth, Sept. 25 (tryout) (reviewed in VARIETY, Aug. 29, '51).

"Remains to Be Seen," Morosco, Oct. 3 (tryout) (reviewed in VARIETY, Sept. 12, '51).

"Saint Joan," Cort, Oct. 4 (rehearsal) (original Theatre Guild production reviewed in VARIETY this week).

"Music in the Air," Ziegfeld, Oct. 8 (rehearsal) (original production reviewed in VARIETY, Nov. 15, '52).

"Glad Tidings," Lyceum, Oct. 10 (strawhat tryout reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Paint Your Wagon," Winter Garden, Oct. 15 (tryout) (reviewed in VARIETY this week).

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 24 (rehearsal).

First Drama Quartet, Carnegie Hall, Oct. 22 (touring) (reviewed in VARIETY, March 14, '51).

"Fourposter," unspecified theatre, week of Oct. 22 (touring strawhats) (reviewed in VARIETY, July 11, '51).

"The Number," Biltmore, Oct. 25 (rehearsal).

"Barefoot in Athens," Beck, week of Oct. 26 (rehearsal).

"Top Banana," Shubert, Nov. 1 (rehearsal).

"Gigi," Fulton, Nov. 21.

"Brass Ring," unspecified theatre, week of Nov. 26.

"Nina," Royale, week of Dec. 3.

"Point of No Return," unspecified theatre, Dec. 13.

"Caesar," "Antony," Ziegfeld, Dec. 19 (current in London).

"Pal Joey," unspecified theatre, Dec. 25 (original production reviewed in VARIETY, Jan. 1, '51).

Strawhat Tryouts

(Sept. 17-30)

"Fourposter" (Jessica Tandy, June Cronyn)—Olney (Md.) Summer Theatre (18-23) (reviewed in VARIETY, July 11, '51).

"Home at Seven" (Leo G. Carroll)—Bucks County Playhouse, New Hope, Pa. (17-22) (reviewed in VARIETY, Sept. 12, '51).

"Music in the Air" (Dennis King, Jane Pickens, Charles Winniger)—Olney (Md.) Theatre (25-30) (original production reviewed in VARIETY, Nov. 15, '50).

Fall Bonfire Sizzles B'way B.O.;

'Madam' Tops List With SRO \$52,300,

'Aisle' Hits \$45,500, Mae \$7,200 in 3

'Love' Hits Near \$29,300

In 2d Philly Stanza

Philadelphia, Sept. 18.

"Paint Your Wagon," Philly's first tuner of the 1951-52 legit season opened last night (17) at the Shubert. New musical was greeted by a packed house with a big delegation of New Yorkers. Show's first two weeks are on Guild-ATTS subscription which will naturally cut down the take to some extent, but third and final week will be on its own.

"Love and Let Love" ended its two weeks' stay at the Forrest last week, upping its previous season's gross by a substantial margin to a near \$29,300. Lukewarm notices and considerable adverse word-of-mouth didn't wreck chances of this one because of personal draw of star Ginger Rogers.

Walnut will open its season Oct. 1 with George Abbott's new production "The Number." Same evening, "Faithfully Yours," with Ann Sothern and Robert Cummings, will re-light the Forrest after two dark weeks.

With the arrival of the fall boom period, Broadway took a sharp box-office spurt last week. Virtually all shows felt the upsurge. In at least two instances new highs were registered. Some of the moderate draws made spectacular gains, while weaker entries also benefited, possibly to some extent via overflow patronage from jellouts. Even the solid capacity hits felt the b.o. pressure in the form of advance sales.

The total gross for all 14 shows last week was \$440,900, or 87% of capacity for the corresponding week last year, the 17 current shows grossed \$402,000, or 73%. The previous week's total gross for 13 shows was \$403,900, or 82%. Last week, five representative moderate draws played to 72% of capacity, a jump of 10% from the week before.

Last week's only closing was "Gentlemen Prefer Blondes." The week also brought the return of Mae West in "Diamond L.I.L." This week's only legit opening is "Out West of Eighth." The only scheduled closing, due Oct. 27, is "Rose Tattoo."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, (*) indicates using two-for-one, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net i.e., exclusive of tax.

"Affairs of State," Music Box (5th wk) (C-\$4.80; 1,012, \$20,874). Nearly \$22,500 (previous week, \$18,300).

"Call Me Madam," Imperial (4th wk) (MC-\$7.20; 2,100, 1,400; \$51,737). Over \$52,300 (previous week, \$52,000).

"Diamond L.I.L." Broadway (1st wk) (CD-\$3.00-\$3; 1,900, \$32,737). Opened return engagement Friday night (14); first three performances topped \$7,200, plus \$2,700 on tow shows Sunday (16), which will be included in the current week's total.

"Gentlemen Prefer Blondes," Ziegfeld (9th wk) (MC-\$6.00-\$12.19, 1,628; \$48,244). Nearly \$41,100 (previous week, \$35,000); closed Saturday night (15) after 740 performances, for a profit of over \$50,000; opens tomorrow night (Thurs.) tour in Chicago.

"Guys and Dolls," 48th Street (43d wk) (MC-\$6.00-\$12.19, 1,319, \$43,904). As always \$44,400.

"King and I," St. James (25th wk) (MD-\$7.20-\$1.57; \$51,717). As usual, about \$51,700.

"Lace on Her Petticoat," Booth (2d wk) (C-\$4.80-\$6.76, \$20,235). First full week almost \$7,200 (previous week, \$7,800 for first seven performances).

"Moon Is Blue," Miller (28th wk) (C-\$4.80; 920, \$21,586). Over \$21,400, best so far for previous week, \$20,600.

"Rose Tattoo," Beck (33d wk) (CD-\$4.80-\$12.19, 1,214, \$28,000). Nearly \$17,400 (previous week, \$15,500); closing Oct. 27, to tour.

"Seventeen," Broadhurst (13th wk) (MC-\$6.00-\$1.60, \$37,000). Almost \$29,500 (previous week, \$27,500).

"South Pacific," Majestic (12th wk) (MD-\$6.00-\$1.60, \$50,186). Again consistently SRO at about \$50,700.

"Stalag 17," 48th St. (19th wk) (CD-\$4.80-\$21, \$21,547). Over \$16,800 (previous week, \$15,300).

"Tree Grows in Brooklyn," Alvin (22d wk) (MC-\$7.20; 1,331, \$47,167). Nearly \$33,400 (previous week, \$25,500).

"Two on the Aisle," Hellinger (9th wk) (R-\$6.00-\$12.27, \$48,500). New high at over \$45,500 (previous week, \$39,600).

Vaude-Revue

"Bagels and Yox," Holiday (\$4.80). Opened last Wednesday (12).

"Borscht Capades," Royals (4.80). Opened Monday night (17).

OPENING THIS WEEK

"Out West of Eighth," Barrymore (C-\$4.80; 1,064, \$28,060). Play by Kenyon Nicholson, presented by Courtney Burr and Malcolm Pearson; capitalized at \$75,000, production cost about \$49,000 (plus \$10,000 bonds) and can break even at around \$11,200, opens tomorrow night (Thur.).

JOHNSON CHOIR IN EUROPE

The Hall Johnson Choir including director Johnson, which flew Saturday (15) to Germany, was to appear at the Berlin Arts Festival last night (Tues.), at the Waldbuehne Theatre.

Literati

N. Y. Times' Costs

Meyer (Mike) Berger's news story on the N. Y. Times' 100th anniversary yesterday (Tuesday) concludes with a comparison of printing and payroll costs in 1851 and now. Coincidentally, the Times reviewed the two Simon & Schuster books on the "100 Years of Famous Pages from the N. Y. Times" and "The Story of the N. Y. Times," and concluded that star reporter Berger failed to include some of his own best work in the latter work.

The Pulitzer prizewinning reporter did an objective job in capsulating, in news story form, the paper's career, and he ends his yarn by summing the first Times publish'r's all-with-now.

"Henry Raymond's Times covered the world with fewer than 23 reporters in the beginning. The Times today has 1,350 men and women on its editorial payroll with 33 men and women handling photo copy. It keeps between 17 and 20 men in Washington alone, and the output from that single source is greater each day than all 5 of news assembled by Raymond's staff every 24 hours."

In its first year of operation The Times spent a total of about \$80,000 for every phase of production, including payroll, newsprint and circulation. Today it spends more than \$36,000,000 a year for payroll and in per alone, and its annual circulation cost is above \$6,000,000. It spends more in 12 hours' operation than Raymond spent in the first 12 months.

"No special ceremony was arranged for The Times' 100th anniversary because the management decided that it could not be fitting in a period when there is international sorrow and distress. As messages of congratulations flowed in, the owners and the staff were scheduled to continue without interruption the endless task of keeping the world's day-book."

The inscription on The Times' lobby wall in West 43d Street virtually dictates this attitude. It says:

"Every day is a fresh beginning—Every morrow to the world made new."

Schoen's Literary Booking

Jimmy Durante plays the Literary Circuit as part of the promotion pitch in connection with "Schnozzola," the Gene Fowler biography on him, which Viking just published, by personalizing at the first Book & Author luncheon this season. He will speak Oct. 16 at the Hotel Astor, N. Y. U. S. Ambassador to Israel James G. McDonald, author of "My Mission in Israel," and Rachel L. Carson, author of the bestselling "The Sea Around Us," will be on the same bill.

Irita Van Duren, literary ed. of the N. Y. Herald Tribune, will preside at the six luncheons in the series which are non-profit affairs co-sponsored by the Trib and the American Booksellers Assn.

Par's Off-Record Talk

Alberto Gainza Paz, former publisher of La Prensa, noted Buenos Aires daily which the Peron regime forced to close by a series of repressive measures early this year, will be guest of the Overseas Press Club at a cocktail party in its New York headquarters today (Wed.). Gainza Paz has promised to give an off-the-record version of pressures he underwent.

John Daly, Jr., American Broadcast Co. commentator and proxy of the club, will be host.

Screenland's Readership Hike

Hollywood's improvement at the boxoffice over the past few months is reflected in a readership jump chalked up by the Screenland Unit's Silver Screen and Screenland. All single copy newsstand sales records for the two mags, according to publisher J. Fred Henry were broken with the September issue.

Sales of the Unit's September publication are estimated at near the 1,180,000 mark, reportedly a new high in the mag's history. This month's issue, which hit the stands Aug. 10, is claimed to be 14,386 copies ahead of the same period last year and 233,308 above the 1949 figure. Unit's advertising revenue is said to be 39% over Oct. 1950.

Montreal Standard Expands

The Standard, a leading Canadian weekly (Montreal) for the past 46 years, broke away from its usual format Sept. 8 and introduced Weekend Picture Magazine, a supplement on the lines of This Week, slated to go into the Saturday editions of eight Canadian

dailies. The combined circulations of these papers is more than 850,000. The new book combines the former magazine and photo news sections of The Standard, and averages 56 tabloid-size pages on special ratio paper.

The sports, entertainment and film review columns and features, formerly carried in The Standard's special Saturday news section, which was solely a Montreal deal and had no national distribution, are now carried in the Montreal Star, a weekend subscriber, and parent of the Standard Publishing Co.

In January '52 at least six other Canadian dailies will join the list bringing the total to well over 1,000,000.

Little, Brown's Statement

Little, Brown & Co. took the unusual step Monday (17) of releasing a four-page printed statement answering "the highly misleading summary" of its activities which appeared in Counterattack, anti-Communist newsletter, Aug. 31. LB document appeared at the same time that resignation of D. Angus Cameron as editor-in-chief, v.p. and director of the firm was reported.

Stanley Salmen, LB exec. v.p., stated that Cameron gave as his reason for resigning "differences of opinion on editorial and administrative policies." Salmen declined further comment to Frederick Woltman, New York World Telegram-Sun anti-Communist reporter, which had reprinted Counterattack's charges. Salmen stressed that the resignation "did not involve political policies particularly."

Counterattack had centered its fire on 31 LB authors. In its answer, LB replied that one of these was not its author. Four of them, LB said, had only "remote" connections with the firm. Of these four, two (Albert E. Hahn and Michael Sayers) collaborated on the alleged pro-Soviet "Great Conspiracy" in 1946 which LB found "not suitable" after two months and cancelled, with the writers then arranging to have the tome brought out by another publisher. LB added that three of the remaining 26 on the list have not yet been published and cited Counterattack for "Intolerance by judging the works before they have been written."

Thirteen of the remaining 23 LB said, are represented by only one book. LB said these writers have on its current list eight books which are "excellent" and "not one of them is pro-Communist." It added that the in-print books of the active authors which are objectionable to Counterattack total 22 or 3% of the in-print titles on LB's list.

"No author of spirit would tolerate a publisher's inquisition into his private views," LB declared. "The publisher must make his judgment on what is in the book itself if the tradition and right of freedom to publish are to remain bulwarks of freedom in America."

100 Famous N. Y. Times Pages

As Simon & Schuster's foreword states, the \$1 pamphlet-form publication of "100 Years of Famous Pages from the New York Times" is living disposal of a time-honored adage about nothing deader than yesterday's newspaper. These well-selected 100 pages are virtually a panorama of American history in the making, ever vibrant and topical.

The first issue of the New-York Daily Times Sept. 18, 1851, was a six-column format and remained as dull in typography as today's London Daily Mail impresses Americans. The hyphenation of New-York and the inclusion of Daily in the masthead remained until 1860 when the "Daily" was dropped but at which point the makeup was beginning to assume a semblance of today's Times. The Lincoln assassination edition April 15, 1865 had heavy columnar rules distinguishing P. I.

A year later the size expanded to seven columns, and the Titanic sinking story April 16, 1912, saw the Times' present 8-col. format and makeup that has been more or less constant since.

The sinking-of-the-Maine edition Feb. 16, 1898, witnessed the elimination of the hyphenated New York and the masthead as it is today.

The first issue of the Times sold for 1¢ and went to its present nickel price through a succession of tilts and newsstand price cuts as circulation mounted.

Columbia University Professor of History Henry Steele Commager's brief foreword discloses that over 300 years ago the first newspapers—the Antwerp Nieuwe

Tijdingen and the London Weekly News—were founded—200 years after the invention of the printing press. Prof. Commager accepts the obligation of a free press, and observes (as everybody who can spell also knows) that the N. Y. Times has met this responsibility fully.

S&S have brought out a companion "The Story of the N. Y. Times," at \$5, also illustrated with famous pages to supplement Meyer Berger's text.

November. It's titled "Oops! Wrong Party."

Same pub also bringing out "Great Composers Through the Eyes of Their Contemporaries," edited by Otto Zoff, also a November item.

CHATTER

Dolly Reed in Hollywood on her annual visit to round up material for McCall's mag.

Mary Tierney, Boston Traveller columnist, planned to Ireland for vacation with relatives.

Louis Seltzer in Hollywood for a month to gander the film situation for the Cleveland Press.

Gene Fowler's "Schnozzola," biography of Jimmy Durante, will be published Sept. 24 by Viking.

Art White has joined Hal A. Salzman Agency as account exec for Kaywoodie pipes and Personna blades.

Frank (VARIETY) Scully east for 10 days, having escorted daughter Sylvia into matriculation at South College.

Paul Denis is book reviewer for the new weekly, N. Y. Review, edited by Michael Young and out this week.

H. Allen Smith's tourist postcards from London are written on picture views of his home town, Mt. Kisco, N. Y.

Norman Chancie Broadway columnist for the Brooklyn Daily, now drama editor and critic for the sheet as well.

Robert Farren, deputy-director of Radio Eireann, leading Irish delegation to International Poetry Congress at Knokke, Belgium.

McGraw-Hill and Parents' Institute will jointly publish a series of tomes for parents. First, due in Fall 1952, will be on baby care.

Werner Krug rounded up interviews with Alan Ladd and George Stevens for his home publication, Die Welt, in Hamburg, Germany.

Arthur J. Vandenberg, Jr., working on "The Vandenberg Papers" for Houghton, Mifflin Biog of the late U. S. Senator due next spring.

Songwriter Jimmy McHugh's tribute to Dr. Edgar F. Magnin, Coast rabbi and writer, is being circularized around the country by Prentiss-Hall.

In a National Labor Relations Board election held last week, employees of Il Progresso, Italian language daily, voted 40 to 12 for the Newspaper Guild of N. Y.

Harcourt, Brace will publish "The Robert Vogeler Story," Leigh White, who did the title of Yugoslavia story for Scribner's magazine, is assisting on the ms.

G. W. Van Loon, son of Hendrik Willem Van Loon, putting finishing touches on his novel. He was temporarily sidetracked by adding six chapters to his father's "Story of Mankind," which was reissued by Liveright this May.

Maxwell Hamilton has been appointed editor-in-chief of Blue Book magazine, succeeding Donald Kenicott who retires next year after 38 years as editor. Hamilton leaves editorial chair of Motion Picture Magazine on Oct. 1 to join the men's adventure book.

Fleur Cawles, associate ed. of Look and Quick, has written a tome, "Bloody Precedent," on the Rosas dictatorship in Argentina 100 years ago, together with an expose of the present Peron dictatorship which parallels it. Random House will publish next Spring.

Sheilah Graham, Bell Syndicate Hollywood columnist, will be guest speaker for The Dallas News in its "Movielife U. S. A." drive Sept. 20-21. She is due in New York next week for a television show and to discuss a new contract with the Bell Syndicate.

S-H-Ups Mary Frazer

Mary Frazer, columnist feature writer and reporter on the Scripps-Howard Houston Post, and VANITY correspondent in Houston, has been tapped by S-H to New York correspondent for 19 papers of the chain. She starts Oct. 1.

Miss Frazer will headquartered in New York in the offices of S-H's World-Telegram. She'll write a weekly column for the out-of-town papers, as she did for the Press, do special features of interest to all the papers, and stories of regional interest to the various sheets on assignment from them.

Miss Baker's Siamese Cat

Hettie Gray Baker, censor rep. of 20th-Fox, will have a book, "Your Siamese Cat," published Oct. 19 by Farrar, Straus & Young.

Miss Baker, who is celebrating her 35th year with the film company, has written numerous magazine articles on the care and training of cats. Book includes survey of the history of the breed, its origination in Siam, and subsequent introduction to the western world.

Expose Monthly Tab

New monthly tabloid, Expose, will hit stands in N. Y. on Oct. 3 at 10¢ per copy. Purpose will be to print articles "too hot to handle" for other publications. Among contributors will be James A. Farley, Arthur Garfield Hays, Sidney Margolies.

Managing ed is Joseph Whalen.

Biz at \$6.00

Lawrence (Theatre Guild) Langner's autobio, "The Magic Curtain," has a show biz b.o. tag; it will be retailed at \$6.00. Dalton is publishing it in October.

Co-founder of The Theatre Guild was originally a patent attorney.

Actress Rene Ray's Novel

Putnam's will publish on Sept. 20 Rene Ray's "Emma Conquest," English actress-novelist has appeared opposite Walter Pidgeon, Conrad Veidt, John Mills, Anton Walbrook and Laurence Olivier in pix and legit.

Dutton's Duo

Cartoonist Hoff (who spells it lowercase), the same way Fred allen writes his personal letters has a new anthology of his sketches due via E. P. Dutton's in

'Remains' Lineup

Continued from page 10

Jaffe, \$2,250; company manager Abe Cohen, \$750; the show's stage, Bretaigne Windust, \$750; film executive Joseph Hazen, \$1,500, theatre owner-financier Howard S. Culman, \$7,500; CBS vice-president Daniel T. O'Shea, \$3,000; Hedda Hopper, \$750; attorney Morris Schrier, representing Music Corp. of America, \$3,000; former actress Millicent Green Osborn, wife of playwright Paul Osborn, \$750; author Irwin Shaw, \$750; designer Jo Melia, \$1,500; Jackie Cooper featured in the play, \$1,500; film-producer-director Billy Wilder, \$1,500; film producer Arthur Hurblow, \$1,500.

Also, agents William Liebling and Audrey Wood (Mrs. Liebling), \$750 each; theatre manager Louis A. Lotito, \$1,500; Scandinavian producer Lars Schmidt, \$750; Florence Gordon, co-author Lindsay's secretary, \$1,500; stage manager Walter Wagner, \$750; Ann (Mrs. Daniel) Golenpaul, wife of the "Information, Please" producer, \$750; film executive John Byram, \$750; producer-theatre owner Anthony Brady Farrell, \$3,000; house manager Warren O'Hara, \$750; recording executive Manie Speks, \$2,250; RCA president Frank M. Folsom, \$2,250, and Linda, Elizabeth and Mary Ellen Berlin, daughters of Irving Berlin, \$750 each.

Cherokee 'Hills' Increase Draw in Second Season

Greensboro, N. C., Sept. 18. Kermit Hunter's Cherokee "Unto These Hills," concluded its second season Sept. 3 at Cherokee Mountainside Theatre with total paid audience in excess of 150,000.

Playing many nights to capacity audiences, and in some cases with more than 1,000 persons standing, the outdoor drama smashed its own record of 107,000 persons last year.

In comparison, Paul Green's "The Lost Colony," at Manteo, N. C., played its 11th season this year to a paid audience of 53,255 persons.

Another drama by Hunter, "For Ever This Land," at New Salem, Ill., had a season's audience of 50,000 in its first year.

Variety Bills

Continued from page 67

MIAMI-MIAMI BEACH

Clover Club
Kirby Stone 5
Buddy Greco
Y. Zarra Dera
Tony Lopez
Wanda Montiberry
Delano Hotel
Zina Reves
Sy Nunes Ore
Society Club
Zorita
Little Egypt
Jackie Jenkins
Marie Stowe
Buddy Greco
Gandy Green
Johnna Hotel
Michael Strange
Tony Moran
Helene Atome
Frances C. Howell
Eddie & Eddie
Eddie Gauntlet
Tubby Rosta
Gaby DeLane
Billy Austin
Marijaneous Hotel
Elaine & Eddie
Elaine & Eddie
MacFadden Desaville
Rolla Layton 5
Nootiles Hotel
Hal Winters
Melinda's 2
J & B Reves
Poinciana Hotel
Phil Napoleon 5

CHICAGO

Blackhawk
Samsonite 12
Tommy Wonder
Margaret Banks
Cliff Norton
Edgar Bergen
Brookside Beach
Eric Thorson
Hurricanes 14
Dorothy Hill 12
Phyllis Miles
Frankie Adams
Hotel Stevens
Seacresters 12
Romance & Brent
Jo Bonham
Elmar
Jerry Mapes
Jackie Mailler
Harper Flathers
Billy Fitzgerald
Orly Clark
Beverly Hills
Boyle & Goldfarb
Scottie March
Orrin Tucker 12

LOS ANGELES

Antebellum Hotel
Carl's 12
Katherine Dunham & Co.
Dick Stable 12
Dante Varela 12
Horizon Hotel
Beverly Hotel
Charley Reeves
Lake Alares

Broadway

John Joseph, Metro publicity manager, to Paris for two-week vacation.

Publicist Spencer Hare starts teaching a class in publicity at Brooklyn College Oct. 18.

Alecia Smith, who has a top spot in Par's "Here Comes the Groom," here to help ballyhoo the film.

Judy Holliday in from the Coast for location work on Columbia's "The Marrying Kind," in which she stars.

Dutch soprano Toos Baas making her N. Y. bow at Town Hall Oct. 7 under Victor Clement's management.

Actress Patricia Hitchcock, daughter of film director Alfred Hitchcock, engaged to Joseph E. O'Connell, of Boston.

Arnold Deutsch, M-G producer, planes to New York this week to confer with Dr. Emily Barringer on her book, "Dr. Emily."

Film actress Diana Lynn in town to do two TV shots, on the Ken Murray and James Melton shows. Husband John Lindsey is along for the ride.

Goldwyn salesmanager Alfred Crown planned to the Coast Monday to view producer's latest, "I Want You." He'll be back later this week.

Dedication ceremony and unveiling of a memorial shrine to the late Al Jolson scheduled to be held Sunday (23) at Hillside Memorial Park, Los Angeles.

Gil Boag, inadvertently referred to in a chatter item last week as "the late," advises he's very much alive and is now operating the Bedford Park Film Studio in the Bronx.

Borrah Minevitch expected over from his Paris residence for the Sept. 23 wedding of his daughter, Lydia Ellen, to James Maxwell Fendel, a Gil, at the Bel-Air Hotel in Beverly Hills.

Fred of John-Frederics, who broke his gam just as he was about to do a Ronson guest-shot (he went through with the radio stint regardless of the pain), now heralds his heroism with a red felt bootie over the cast.

Steve Brody, Monogram-Affiliated Artists prez, and ad-pub chief John C. Flinn, Jr., trained to the Coast Friday (14) after a week's buddies here on the company's 1952 product with sales vicepres Morey Goldstein.

Harry Brandt, chairman of the Motion Picture Pioneers entertainment committee, called a meeting for today (Wed.) to formulate plans for the first public benefit—a midnight frolic—to be held at the Roxy.

Copa headliner Joe E. Lewis, thanking reviewers for the kind words by sending out a series of losing parimutuel tickets from the Hialeah track. "Things being what they are," he says, "it's the best he can do at this time."

Ed and Pegeen Fitzgerald are re-discovering the civilized country life, for the first time in years, of weekends, from their 5th Ave. penthouse—they've come back to the Big Town 100% by subletting their Hay Island (Conn.) manse until the spring.

Alfred Palca, scripter and associate producer on Columbia's as-yet-unreleased "Harlem Globetrotters," returned to New York last week from six months in England and France. He'll probably return to London in about a month in a deal to write and produce there.

Mildred Jocelyn, musicomedy singer and wife of pressagent Dick Weaver, was injured in a car crash Friday (15) on her way to an engagement at the Flagler Hotel, South Fallsburg, N. Y. She played safe despite seven stitches and is now resting under medico's care at Monticello, N. Y.

Chicago

Dru Lane strawhatter closed season last week with Willie Shore in "School for Brides."

Robert Whitehead, "Member of Wedding" producer, in for opening of Erlanger Monday (17).

Actress Eleanor Parker and hubby Bert Freedman back in Chi after tour through Ohio last week.

Leon Ames, current in "Moon Is Blue," company has three flicks having Chi in which he's featured.

Maggie McNamara, co-lead in "Moon Is Blue," does guest shot this week on "Quiz Kids" tele-

show.

John Fernley, Rodgers & Hammerstein casting director, left after breaking in David Burns in other Billie's role in "South

Special screening of "Whistle at Moon Falls" was given last week in "Moon Is Blue" company.

Ed Murray Hamilton has featured part in film.

Audrey Lindgren, publicity director for Stevens Hotel, ankles

post this month to wed Franklin Reinwald, Chi building contractor. She'll be replaced by Dick White.

Tenthouse strawhatter finished fourth season in the black with "Light Up Sky." Producer Herb Rogers takes off for Europe this month, returning in January to set up studio's winter quarters in Palm Springs. Actress Christy Palmer, and Ed Matousek, join him abroad.

Bucks County, Pa.

By Alan Ward

Actor Walter Slezak at his Ottsville farm.

N. Y. Times' Cyrus Sulzberger has bought a 90-acre farm at Lahaska.

Actor Philip Bourneuf and actress-wife Frances Reid camping in the Church Road house they helped build.

Howard Hilyer here to see wife Betty Bartlett play Meg in "Brigadoon," which drew season's largest crowds to Music Circus. St. John Terrell played male comedy lead.

Elmer Rice, of the Playwrights Co., at Bucks County Playhouse last week to eye the incoming "Fourposter." Also agent Sara Enright and company manager Milton Baron.

Music Circus paid cast and staff with more than \$5,000 in silver dollars week before last. Trick was to impress Lambertville (N. J.) city commissioners, who slapped \$1,500 property tax on enterprise this summer.

Keith Winter ("Rats of Norway") and film "Red Shoes" have completed film script tentatively titled "Sunrise for Me," based on story by Helene Fortescue Reynolds. Winter's neighbor, Monte Proster, has 60-day option and hopes to produce it.

Washington

By Florence S. Lowe

Jerome Baker, veteran RKO staffer, has checked into Keith's here as new manager.

Xavier Cugat preems new season at Hotel Statler's Embassy Room beginning tomorrow (Thurs.).

Catholic U. Theatre, headed by Father Gilbert Hartke, preems its season Oct. 26 with "The Tempest."

Alan Zee, ex-producer for Low's Capitol, N. Y., switched to the Washington company showcase to handle staging and special civic chores.

Four hour tub-thumping tour of Vanessa Brown, Marshall Thompson and Bill Bishop, of "The Basketball Fix" cast, handled with split-second timing by Trans-Lux manager Vincent Iorio.

Maj. General Fred L. Walker (Ret.), who was co. of the 38th Infantry Division during action in Italy depicted in film, was guest of honor at Warner's preem of "Force of Arms" past week.

Miami Beach

By Larry Solloway

Diane Duncan back at Sea Gull after being out for two weeks, thanks to an auto crash.

Molly (Lord Tarleton) Jacobs back in town after New Hampshire summer at the Lake.

City Council studying every bar and nitery license application (okays due Nov. 1) for owners with criminal records and/or fronts for them.

Mark Hall, former Ben Yost singer, new addition to Sapphire (Belmar Hotel) Room lineup, with Irv Rosenholz, Hammond artist, featured.

The Bernie Kahns he's public relations director and booker for Shell-I-Mar Room of the Savoy to N. Y. for week's stay and biz deals afoot bookings.

Business way off for most spots with current lull finding majority of hotels almost empty. Pickup expected next weekend when several conventions hit town.

With click of "Detective Story" starring Robert Preston, the Roosevelt (Brandt) Playhouse will continue booking names. Current is Carol Bruce in "Pal Joey" with Constance Bennett set to follow in "Skylark."

Ireland

By Maxwell Sweeney

"Fabiola" (UA) opened to socks at Savoy, Dublin.

Longford Productions will start Irish tour in November.

Sydney Russell, opera producer, will be feted at concert in Gailey, Dublin, Sept. 23, marking his retirement.

Larus Sigurbjornsson, of the Icelandic National Theatre in Reykjavik, in to gander Abbey and other Irish companies.

Emmet Dalton, Goldwyn's personal rep in London, planned in to look over "Stronger Than Fear" opening at Metropole, Dublin.

London

Gino Arbib, exec of the Jack Hylton office, on rush trip to Germany for talent.

Gypsy Markoff, now appearing in cabaret in Paris, is due in London early in October for a string of Moss Empires and Stoll Theatre dates.

Jack Hylton signed Barry Lupino to play "Dame" in his pantomime "Aladdin," which he is producing at the New Theatre, Oxford, after Xmas season opening Dec. 25.

Sophie Tucker expected to return here next year. She is expected to play four weeks at the Bagatelle. While here, she is likely to put in a few weeks at the Palladium.

Lizbeth Webb, currently starring in Tom Arnold's "Gay the Word," musical at the Saville, wants to get hold of any new American ballads for her broadcasts and recording sessions.

H. M. Harwood's comedy, "The Man in Possession," revived at the Embassy, Swiss Cottage, after 20 years. Greta Gynt and Hector Ross fill the roles created by Isobel Jeans and Raymond Massey.

James Donald took over the lead in the Jay Lewis production, "The Gift Horse," for which Robert Stack was brought over from Hollywood. Because of trouble with Equity, he was obliged to return.

Robertson Hare, is starring in his original stage role in the new Eros Film, "One Wild Oat," the farce by Vernon Sylvaine. In support are Stanley Holloway, Sam Costa, Andrew Crawford and Vera Pearce.

New Kenneth Horne comedy, "And This Was Odd," will be presented by John Clements and Lord Vivian at the Criterion, Sept. 26. It is a revised version of "Wasn't It Odd," tried out during the war at a small private theatre.

Margaret Johnston and Robert Donat, stars of "The Magic Box" Festival Film, both absent from its gala preem Sept. 18 because both on sick list. Miss Johnston had emergency appendectomy while Donat is undergoing treatment for his asthma.

Paris

By Maxime de Béix (33 Bd. Montparnasse; Littré 7564)

Geraldine (Diamond) Carter singing at the Mars Club.

The Bernard Kreislers back from Venice through Paris on their way to London.

Jean Yasse-Bouchet announced the next show at the Empire will be Ballets de Paris and the Cuevas ballets.

Rosario and Antonio, booked by Fernand Lombrose for Herve Dardardin's Theatre des Champs Elysees starting Sept. 25.

Henri Teitgen suggested that the current Square de l'Opera, facing the Edward Theater, be renamed after the late Louis Jouvet.

Andre Roussin to see his "Bobo" acted by John Mills in England, and then on to N. Y. to set Gloria Swanson for his "Nina."

Arletty and Francois Perier head cast of the Francoise Giroud adaptation of the Felix Gaudet legifer, "Amour Madame," which Gilles Grangier is directing on location in Juan les Pins.

Information Minister Robert Buron has announced that he is for retaining a censorship geared against vulgarity even more than against immorality. Also explained he has no objection to having the Centre National du Cinema placed under the Economic Affairs Ministry.

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Riviera

By Edward Quina

Charles Trenet one-niteing on Riviera.

Herb Jeffries to Germany for U. S. Army shows.

Georgia Gibbs spent long vacation at Provence Juan-les-Pins.

Francois Perier working on new film with Riviera exteriors.

King Farouk and party still big draw for Cannes nite spots.

Bernard Hilda and orch left-Juan-les-Pins for Lisbon engagement.

Showmen Emile Little and Tom Arnold were in Nice for short stay.

French film actress Anouk Aimée in St. Tropez awaiting happy event.

Orson Welles flew in from Rome for rush meeting with Alexander Korda.

Smeddie Bros. back to Casino Juan-les-Pins for second stint in six weeks.

English bandleader Harry Roy took part in many of the lively Juan-les-Pins galas.

Tony Martin and wife, when vacationing here, auditioned for a permanent Cannes villa.

Merie Oberon and Leo Genn in Monte-Carlo to work in exteriors of "24 Hours in the Life of a Woman."

Christian Jacques, maker of re-

cent "Barbe Bleu," in Nice with new Italian beauty to work on his latest film.

"Fiesta" Monte Carlo night spot extends summer season with addition of Louis Froiss orch and vocalists Tony Ovio.

Riviera hotels, restaurants and amusement places "very satisfied" with season big and particularly the complete sellout during August.

Australia

By Eric Gorick

"Kon-Tiki" (RKO) opens soon at Savoy Sydney.

"Brigadoon," after solid run at His Majesty's, Melbourne, opens in Adelaide this month.

Donald Novis continues major click at Celebrity night-club, Sydney, for Joe Taylor.

Hoyts new Park cinema, formerly Tatler Sydney, opened Sept. 14 with "Call Me Mister" (20th).

Majestic, Adelaide, dark again after so-so run with vaude-revue. Indie house may return to pic policy.

Sir Ben Fuller expected back at his Sydney headquarters in December following lengthy overseas leave.

Paramount will bow into the 16th field in New Zealand. Clay Hale, Par's local topper, has announced.

David N. Martin, head of Tivoli loop, revealed that he is hopeful of inducing Danny Kaye to do an Aussie tour next year.

Borovansky Ballet, top outfit in this zone, comes into His Majesty's, Melbourne, for repeat run under the Williamson banner.

During his overseas trip Frank Tait, chief of the Williamson legit chain, will finalize terms for Aussie dating of "South Pacific" and other top U. S. shows.

Philadelphia

By Jerry Gaggin

Eddie Heywood's trio is featured at Pep's Bar.

Berenice Massi (Miss New Jersey) has been signed by Embassy Club.

Billy LaPata, pianist for the Mike Pedicin unit at Ciro's, is in Wills Eye Hospital.

The Andrews Sisters will play their first local nitery appearance at Latin Casino Sept. 27.

Herb and Elena Ayers, accordion and violin duo, featured the last several years in the Hotel Adelphi, Nassau, this winter.

The Philadelphia La Scala Opera Co. had to set back its "Barber of Seville," opener, from Oct. 11 to Oct. 15, due to baritone Gino Bechi being held over at Teatro Colon, Buenos Aires.

Andre Lombardo's orch and Jackie Miles will head the entertainment at Bar Mitzvah party for sons of Harry and Bill Syk, drug chain magnates and owners of WPEN, to be held in the Bellevue-Stratford Saturday (22).

Pittsburgh

By Hal Cohen

Booker George Claire's wife okay after appendectomy.

Joe Jackson, Jr., tramp bicyclist in "Ice Capades," shot a sizzling 68 on Schenley golf course.

Beverly Michaels made personals at Fulton in connection with her Hugo Haas pic, "Pickup."

Ann Gilder and Pat Patterson have rejoined Miriam Sage Dancers at Lenny Lipton's.

Composer Roy Harris and his wife joining music faculty of Pennsylvania College for Women here.

Paul Stevens' model-wife in from N. Y. to be with him last week at White Barn Theatre season.

WB pals gave Jimmy Tolman a watch when he departed to become assistant zone manager in New England.

Adagency head Milton K. Susman named Grand Superior of Phi Epsilon Pi at national convention in Miami.

Birmingham

By Fred Woodress

Jimmy Dorsey orch in Sheffield, Ala., Thursday (13) for one-nite.

Veep Alben Barkley in town Saturday (15) for Bessemer Corn Festival.

Civic symph conductor Arthur Bennett Lipkin back from Europe and N. Y.

Happy Wilson and Golden River Boys playing two-day stand at Morgan County Fair, Decatur, this week.

Two local drama groups, Summer Theatre and Town Players, presenting "Night Must Fall" and "Ten Little Indians," respectively.

Hollywood

Evelyn Keyes to Acapulco for siesta.

Barbara Rush returned from Arden, Del.

Kirby Grant to Missoula, Mont., on vacation.

Rod Cameron in town after a vacation in Yosemite.

Clarence Brown and wife to Hawaii on vacation.

Gracile Le Vinder, recovering from a hip fracture.

Leonard Murphy to Lake Tahoe for two-week siesta.

Van Johnson back from a vacation near Santa Barbara.

Ginny Jackson guests this week at Marin House in El Toro.

Edward Arnold taped two "Voice of America" aires.

Horace Heidt's wife filed suit for divorce in Santa Monica.

Robert Z. Leonard celebrated 35th anni as screen director.

Kathryn Grayson's divorce suit set for Oct. 9 in Santa Monica.

Cecil Kellaway hospitalized for treatment of an old back injury.

Betty Grable hospitalized in Santa Monica with a back injury.

Monica Lewis to Denver to sing at a newspaper editors' convention.

Hedy Lamarr in from Acapulco for film huddle with William Howard.

Ide Lupino establishing residence in Nevada to divorce Collier Young.

Douglas Fairbanks, Jr., did a short at Metro for "Katy Carr" variety.

Walter Lantz on shakedown cruise of a U. S. plane carrier to Honolulu.

Cecil B. DeMille's grandson, Allen, 13, wounded while playing with a gun.

Z. Wayne Griffin returned to his Metro chores after two weeks at Lake Tahoe.

Ina Ray Hutton's orch. will dish it out for Republic Studio Club's annual dance.

F. Herk Herrick on mend after surgery at Motion Picture Country Home.

Charles Rosher returned from Jamaica to resume lensing Metro's "Scaramouche."

Dr. You Chan Yang huddles with Dore Schary about American Relief for Korea.

Eddie Foy, Jr., will hold a family reunion with his brothers at Charley Foy's Supper Club.

Stewart Granger and Jean Simmons heading for Acapulco when he finishes "Scaramouche."

Audrey Totter leaves for Korea Sept. 26 to entertain troops in military hospitals and bases.

Gottfrid Reinhardt going on six-week tour of Europe when he winds "The Invitation" at Metro.

Dennis O'Keefe motored back from Mexico City after completing his role in "I Want to Be Loved."

Mack Sennett awarded honorary life membership in Academy of Motion Picture Arts and Sciences.

Frances Inglis checked in as exec secretary of Screen Writers Guild, succeeding Alice Penneman.

Judy Garland in town for three weeks before returning east for her Palace Theatre, N. Y., two-day.

Mervyn LeRoy received a Presidential Citation for his contribution to the recent Air Force Assn. convention.

Old homes of Harold Lloyd and Eleanor Boardman on Whitley Heights wrecked to make way for the new freeway.

Harry Babbitt will appear at Pomona Fair for benefit of Casa Colina Convalescent Home for Crippled Children.

Gloria De Haven will make her home in N. Y. after Oct. 15 returning to Hollywood twice a year.

Veteran legit and silent film actor Harrison Ford was seriously injured last week (13) when struck by an auto in Glendale. The Broadway and London thesp suffered a brain concussion and broken ankle.

Vienna

By Emil W. Massa

Sasha Film brought in Walt Disney's "Bambi" at Apollo, being sold out for weeks.

Schoenbrunnfilm producing film on the Vienna Fair on the occasion of its 30th anni.

Leopold Stokowski premmed works of M. Picha and of Gratz composer Max Haager.

Rosenhengel Studio producing Emanuel Alferi's film, "Queen of Europe," in Technicolor.

Prof. Paul Netli (Indiana U.) and Leo Schrade (Yale) lecturing at Mozart Society, Salzburg.

Director Hofmann of Moulin Rouge Cabaret opening a variety show in Wimberger Hall.

Styria of Vienna and Union-Hamburg will produce Emmerich Kalman's "Csardas Princess" in Agfa colors. Marika Roekl will star.

D. of J. Explores Big-Screen

Continued from page 1

including several from members of Congress, poured in.

Situation is somewhat similar at the Federal Communications Commission. FCC has received upwards of 100 letters and has had several demands for action from members of Congress.

That the theatres and fight promoters have their understanding adherents was underscored by a lead editorial appearing last week in the Minneapolis Morning Tribune. Headed "Heartbreak at the TV," the editorial declared that "the failure to televise the Robinson-Turpin fight was much more the symptom of flux and experimentation within the television industry and related fields, than it was a calculated affront to a disappointed public." It pointed out that the public must expect to shoulder part of the costs of such topflight entertainment, as well as its enjoyment.

FCC Not Involved

Some of the public is apparently under the impression that the FCC licenses the theatres which carry the closed circuit fights, whereas the Commission has nothing to do with this situation. The FCC view is that nothing in the Communications Act gives the Commission authority to interfere or to compel fight promoters to sell rights to television networks.

From the Justice Department viewpoint, however, several angles might develop a cause for action, according to informed Government sources. Biggest would be if United Paramount Theatres were to acquire the American Broadcasting Co., in accordance with the pending application. One official believes Paramount Theatres would be in a position closely approximating monopoly, since it would control exhibition of both motion pictures and television to a considerable extent.

"If United Paramount should get ABC and if some of its theatres should be wired to take exclusive large screen video," according to one spokesman, "we might have solid grounds to move in on exclusive theatre television, at least so far as the Paramount Theatre chain is concerned."

"This would be a new form of integration, with the company just divorced from its production facilities, backing into another illegal situation. This, incidentally, might be the springboard for far wider action against exclusive, closed circuit theatre television."

Social, Not Economic Problem

Some Justice Department people are loathe to get into the matter. They feel there are more basic monopoly questions than whether people can see prize fights free on their home television receivers.

One man commented, "I don't see it as an economic problem at all. It becomes a social rather than an economic problem." He admitted, however, that if it becomes a major social problem, it would still be legitimate hunting ground for the antitrust division.

Several members of Congress who have publicly protested the closed deals assert the public has the "right" to see these big sports events. However, the feeling in Government is that the public has no such absolute right.

There is an interesting issue here. Lawyers admit there is absolutely no question that a fight promoter can bar all broadcasting, telecasting or newsreel pictures of any fight he promotes. But, once the promoter decides to permit the fight to go out over other waves from the arena, he may lose some of his absolute right. Once the event goes out, a question of public interest does enter and this will be explored by the antitrust division.

Another interesting aspect, as seen here, is this—if the Justice Department could break up exclusive closed circuit telecasts to theatres, then what is to prevent it from ruling out such things as subscription television, which withdraws motion pictures and other programs from that portion of the public which refuses to pay?

So far, there is no real fight over the use of the phone company's coaxial cables. American Telephone is able to lease facilities for the closed circuit telecasts and still have enough left over to take care

of the needs of the TV networks. But if the traffic should increase and the phone company could not handle all comers, broadcasters might have a legitimate complaint if closed circuit deals were favored.

Video Guest Fees

Continued from page 1

ring the nets, who predict the battle will grow even hotter in the future. Competition looming as the result of CBS' slotting its Frank Sinatra show directly opposite Milton Berle's "Texaco Star Theatre" on NBC, and the upcoming Chesterfield comedy half-hour on NBC-TV with Bob Hope and others fighting it out with Lucky Strike's "Jack Benny Show" on CBS radio, means those programs will be added to the string in there pitching for top names. In addition, there are several new high-priced dramatic packages preceding this season, such as CBS' "Schlitz Playhouse of Stars" and ABC's "Celanese Theatre," which will be scrapping for the visiting celebs.

\$3,000 Average Fee

Situation has been eased slightly by radio's settling down to normalcy. In TV, however, \$3,000 for a single guest shot has apparently become average and only the marquee lure of the personality involved determines the final payment. Douglas Fairbanks, for example, has reportedly turned down offers to do a Broadway play because he can draw \$4,000 or \$5,000 for a TV show. Both Tony Martin and Dinah Shore received \$5,000 plus expenses for their appearances on NBC's "America Salutes Irving Berlin" last Wednesday (12), while Margaret Truman got \$2,500, plus expenses.

And the number of programs battling for the name stars is almost endless. NBC's new "Kate Smith Evening Hour," for example, will be bucking CBS' top-rating "Godfrey & Friends." As a result, NBC is paying stars like Montgomery Clift \$6,000 to do a six-minute dramatic sketch on the show. Ed Sullivan has already boosted the budget on his "Toast of the Town" (CBS) to fight it out with NBC's "Colgate Comedy Hour." CBS' "Fred Waring Show" has turned to top-priced guest stars to attempt outdrawing NBC's "Philco Theatre," which apparently will also indulge more in a name star policy.

Nett and producers are especially anxious to get the visiting Hollywood stars, particularly if the stars haven't done TV previously. Fact that some of them are prohibited contractually from appearing on TV is no deterrent, since a number of the top names are now freelancing in picture work. If the nets can convince the major studios who are still holding out against TV that they can plug films while paying their stars some welcome "vacation money," it's possible that they may be able to break down the studios' anti-TV stand. It's recalled, in this respect, that the major filmies fought radio to a standstill until the system of guest appearances, with the resultant cross-plugging, was worked out.

Pix \$874,000,000

Continued from page 1

combined, a total of \$741,000,000 was contributed to the national income, which was also a new record.

The share of national income attributable to any industry, according to U. S. Government figuring, is what the industry adds—by processing and service—to the value of what it buys.

Films paid wages and salaries totaling \$651,000,000 last year, plus an additional \$32,000,000 in such supplements as employers' contributions to social security, state unemployment taxes, pensions, etc.

The broadcasting industry paid \$249,000,000 in wages and salaries and \$9,000,000 in supplemental benefits. The roundup category of all amusements and recreations paid wages of \$569,000,000 and \$21,000,000 in supplemental benefits.

Incorporated enterprises in

motion pictures, which would be mainly small theatres, had an income of \$50,000,000 last year, down from the peak of \$88,000,000 in 1946. This etches the complaints of the small exhibitors that they have been very hard hit in the past two or three years. There are few unincorporated enterprises in broadcasting; their income last year was but \$3,000,000. On the other hand, the remainder of the entertainment and recreation field, which includes many small businesses, had an income of \$86,000,000 for the year.

Motion picture corporations earned \$142,000,000 before taxes last year, or less than half of the record \$322,000,000 of 1946. After paying \$60,000,000 in Federal and state income and excess profits taxes, the film corporations still had a net corporate income of \$82,000,000, the lowest since 1942. The record is \$187,000,000 in 1946. Picture corporations paid dividends of \$38,000,000 last year, down from the record of \$64,000,000 in 1946.

\$19,000,000 for Radio-TV

Corporations in radio and TV broadcasting had an income of \$49,000,000 last year before Federal and state income and excess profits taxes.

Despite the fact that something new had been added in the form of television, this income was well under the smash \$72,000,000 achieved by radio stations alone in 1944. After paying corporate taxes of \$24,000,000 last year, the broadcasters had \$23,000,000 left, their best since 1947 and their third best of all time. The broadcasting corporations paid \$9,000,000 in dividends last year.

In the other amusements and recreations, the corporate income after Federal and state taxes amounted to \$29,000,000, of which \$10,000,000 went out in dividends.

Although its income has been sliding, the picture industry continues to carry an enormous payroll. The 223,000 fulltime people on the rolls of the theatres, studios, exchanges, etc., last year wasn't much below the peak of 229,000 in 1947, before the industry began to wring out the wartime bulge.

The 53,000 employees in the broadcasting field last year was a new record. All other fields of amusement and recreation combined had \$234,000 fulltime employees.

Best-paying amusement business is broadcasting, despite the peak salaries earned by some Hollywooders. Average earnings (per person) in radio and television broadcasting last year was \$4,000, well above the national average for all industries of \$3,024.

Average salary in pictures came to \$2,919, under the national average and doubtless due to such personnel as theatre ushers. Average wage in the remainder of amusements came to \$2,432.

Buffalo's Legit

Continued from page 11

perfumery treatment frequently accorded dramatic performances by Buffalo newspaper reviews. The town now boasts only one morning (*Courier-Express*) and one evening (*Evening News*) paper.

Space-Filling

Since shortly after the barring of veteran reviewer William E. J. Martin by the Erlanger a half dozen years ago due to displeasure of the management over his adverse reviews of travelling shows, the C-X dramatic coverage was done by Rollin Palmer, whose death this summer removed an outstanding critic. Future C-X plans for play reviewing are still unannounced, and it's feared theatre coverage may fall into the category of mere space-filling, as has too often been the case hereabouts.

The Evening News has consistently done a conscientious job in its theatre department. Incumbent of the drama desk is Mary Nash, who has held the berth for a dozen years. Miss Nash frequently personalizes her coverage. And on occasion, her position is rendered difficult by assignments to backstage and actor-personality stories.

In any event, the scant body of local devotees of the drama are sitting back dismally awaiting a change in conditions. Some impetus is expected from the fact that the dozen or more strawhats operating in this area during the past summer have experienced their most successful season financially since the silo circuit was inaugurated.

Off Beat Posts

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includes Newfoundland, Labrador and Greenland), with the Azores, a separate military command but part of the Northeast circuit for show purposes, as hardest pressed. One commander-in-Trieste, stated to VARIETY, pleaded, "Send any kind of shows. The boys are starved for entertainment. They want shows—period."

Yess For Big Towns

One of problems defense reps constantly have to hurdle is desire of top stars, who pay their own way, to tour the more exciting areas—those near Paris, Berlin and London.

"When we can," said Goetz, "we'll see that they get to Paris. But—performers must do this service out of the goodness of their hearts, and go where the need is greatest."

Goetz held a meeting September 10 in Nuremberg, Germany, with reps from each six commands attending. Reaction to his plan for unified circuit was consistently enthusiastic. Results of the powwow are separate circuits for each of the commands, to be operated along the lines of professional, commercial vaude circuits in this country. Routing will be arranged by the Goetz office in Washington.

Goetz also held meetings in Iceland and the Azores. A single circuit was set up for these "hardship" areas. He plans to trek to Hollywood Oct. 8 to huddle with Abe Lastogel and other USO reps on mustering talent to tour under the new setup.

There are two types of shows operating in the military circuits, the straight USO show, with all performers except top stars on salary, and the commercially sponsored show, which channels through USO but is supported by private interests, such as the recently returned Ted Mack show sponsored by Old Gold. In all cases, transportation and maintenance are supplied by the armed forces.

Col. Goetz plans a trip in the near future to the Far East to organize that area along the same lines. He anticipates a comparatively simple job there, since coordination among the services has marked entertainment efforts in Japan and Korea from the very first.

Trans-Can. Tent

Continued from page 50

and propounded the idea, with Lampard subsequently lining up six of his friends under the company title of Melody Fair. Inception plan called for a \$50,000 investment but, with all the blueprints in, plus royalties of the musicals Brill wanted to do, the capital investment was upped to \$75,000. This new company went for with Lampart in as president; Samuel Ciglen as secretary-treasurer; James Arnott as vice-president; together with board directors—all of whom are wealthy.

Dufferin Park excavation costs for the miniature stadium totalled \$9,500 for the "hole in the ground," the made-in-Canada tent cost \$15,000, and the 1,640 seats cost \$6,500. Also posted prior to the opening was an Equity bond of \$7,500, plus another \$2,000 Canadian duty on lights borrowed or bought in New York by the Brill-Kaminski duo.

Melody Fair opened June 21 with "Song of Norway," which ran for 10 nights, the first five for downpours that cost a \$1,000 a night, plus the fact that Canadians didn't know what theatre-in-the-round was all about. Thereafter business picked up with a \$3,500 a week advertising budget.

Strawhat Talent

Continued from page 1

studio material and sent them to the Coast to await a part or work in small pix while learning, that's not possible any more. Only players signed are those needed for specific parts in pix set for early production.

This has put much more emphasis on selection and seasoning in legit, since the talent men must be extremely discriminating in sending actors to the Coast. It has also resulted, they say, in a much higher standard of thespic ability among players in Hollywood, since

there's no longer a search for the "starlet" type, but only for actors with pretty well proven talent.

Improvement in the level of thesping in the barnyard theatres, say the men who see some 35 or more shows a season, results from greater public discrimination. Touring stars and Equity companies have created a demand for professionalism to which the larger and more successful strawhatters have bowed. Furthermore, with standards in the theatre generally higher, there's a greater pool to be drawn upon of youngsters with some background and training.

600G Rental

Continued from page 1

taking. They were disappointing prior to that stanza.

Principal beef was that RKO editors in trying to hold the reel down to a 10-minute running time had chopped away all the footage indicating the vitality of Turpin's battle and had heavily favored Robinson. RKO denied this, claiming it had only eliminated footage because it was static.

In any event, the cutting caused much muttering among viewers, who had expected to see the whole fight and found themselves seeing nothing but short episodes of all but the 10th round. RKO heightened the cause for the favoriting charge even in the intro by the ring announcer. Camera continued to focus on Robinson, failing to show Turpin, even while he was being introduced.

Aside from favoritism in editing, principal criticism of the camera-work was that almost the whole fight was seen through one lens at the middle distance. Despite four Eyemo hand cameras around the ring, and five other crews on platforms, editors got no variety in the pix and none of the drama to be had from closeups.

Exception was the finale when one of the Eyemos caught from below the terrific lacing Robinson was giving the helpless Briton as he stood him up like a ragdoll and pounded him again and again. Slow-motion repeat also helped to point up the windup stanza, although none of the blood from Robinson's cut eye—which sent him into the knockout frenzy—was caught by any of the lenses.

Bill Corum provided the commentary, which was appropriately sparse.

Although RKO had two labelling out prints, Pathé and DeLuxe, the confusion attendant to issuing them to exhibitors bore a semblance to the fight itself. RKO's plan was to give them first to Broadway houses and then fan out in a vortex, with some prints also being relayed to planes and trains for out-of-town.

Many New York exhibs, however, descended on the labs themselves to pick up their pix. The cries of "Foul" were rampant as they walked past the appointed hours.

Delays were caused by the fight itself starting late, then by difficulties by the messengers in getting out of the Polo Grounds with the footage, and finally by lab troubles. As a result, the complete negative of the 5½ hours of film that was shot wasn't ready until 9 a.m. Thursday (13). It had been promised for 7 a.m.

The films hit Broadway screens between 1 and 2 p.m.

Par Promotions

Continued from page 5

stein as pub-ad chief, succeeded him last February, while Carle, a veteran of the studio publicity department who succeeded a couple months ago to the top post, is vacant by Norman Siegel's parture.

Promotions on the two cos will mean upping of staffers along the line and pay increase. Another decision by Pickman and Carle is promotion of one of the field exploitation men to a studio publicity job in which he'd specialize in keeping the field force provided with the type of material it needs for best local public relations.

Carle's initial visit east since taking over the top job was timed to coincide with a meeting of vision salesmen in New York last week in line with efforts coordinate publicity with sales. Carle will remain east until the end of this week for further bides with Pickman and to familiarize himself more thoroughly with the distribution operation.

OBITUARIES

RALPH RIGGS

Ralph Riggs, 66, musicomedy dancer and actor, died in New York Sept. 16. Recently he had been with the touring company of "Guys and Dolls" on the Coast, playing the role created on Broadway by Pat Rooney.

Riggs made his debut as a baby with "Uncle Tom's Cabin," in the arms of Eliza, played by his mother, Rose Stillman. By the time he was 10 he had appeared in "Little Lord Fauntleroy" and "Ten Nights in a Barroom." He later performed in a road company managed by his father, Charles F. Riggs, and when the latter reorganized the Broadway Ideal Opera Co., he played most of the comic roles in the Gilbert & Sullivan repertory.

Riggs and his wife, Katherine Witcher, became vaude performers and danced in the first of several musicals on Broadway in "The Enchantress" in 1911. When his wife retired, Riggs appeared in such Broadway productions as "Of Thee I Sing," "Let 'Em Eat Cake," "The Farmer Takes A Wife," "How Beautiful With Shoes," "The Show Is On," "Yokel Boy," "Louisiana Purchase" and "Oklahoma."

Surviving besides his wife is his brother.

LUDMILLA PITOFF

Ludmilla Pitoeff, 51, actress, died Sept. 15 in Paris. She was known for her roles in the plays of Pirandello, Chekhov, Ibsen and Shaw. She and her husband, the late George Pitoeff, toured Europe with their own repertory from 1917 until his death in 1939.

Mrs. Pitoeff appeared in New York in 1942 at the Barbizon Plaza Theatre in "The Tidings Brought to Mary," which she also directed and produced. She appeared on Broadway in 1944 at the Fulton Theatre in "The House in Paris."

Surviving are five daughters and two sons. One daughter, Svetlana, and son, Sasha, are active in the French theatre. Another daughter, Nadia, is in the U.S.

Fritz Busch

Fritz Busch, 61, musical conductor and operatic director, died in London of a heart attack Sept. 14. He was a conductor for the Met Opera N. Y., and the Glyndebourne Opera in England.

Busch made his American debut as conductor of the N. Y. Symphony Orchestra in 1927 and later led the New Opera Co. and the Philharmonic Symphony before joining the staff of the Met Opera in 1945.

Surviving are his wife; a son, Hans, an operatic stage director; two daughters; and two brothers, Adolf, a violinist, and Hermann, a cellist. A third brother Willi, an actor, died recently in Germany.

ELLIS WM. LEVY

Ellis Wm. Levy, 45, newsreel theatre operator, with houses in San Francisco, Oakland, Seattle, Tacoma, Denver and Dallas, died Sept. 15 of a heart attack in Reno, where he had gone on a business trip.

A pioneer in newsreel theatre operation, Levy was one-time talent head for the Don Lee network and later ran his own booking agency. He had been engaged in Franco show biz for the past 30 years, including the operation of saloons, cabarets, theatres, and the marketing of pictures.

He is survived by his wife and daughter.

DAVID BARRIST

David Barrist, 60, owner of Quality Premium Distributors and of theatres in Philadelphia and Bridgeton, N. J., until his retirement four years ago, died Sept. 14 at his summer home in Ventnor, N. J.

Barrist was credited with starting the practice of distributing premiums to film patrons, and organized Barrist-Goodwin Publications, which published the film trade magazine *Brevity*. He was chairman of the Fourth War for the Industry during World War II.

His wife, a son and a daughter survive.

JOHN H. FITZGERALD

John H. Fitzgerald, 64, president Motion Picture Operators Local Cleveland, and one of its leaders, died there Sept. 12 of a heart ailment. One of Cleveland's active theatrical laborers, he had been inspector of

movie equipment for public schools since 1937, and served for many years as a Republican precinct committeeman. A projectionist by trade, he had been working as booth man at the Mapleton Theatre before his illness.

Survived by his wife, a daughter and three sons.

TOM NIP

Tom Nip, 62, former vaude performer and dance director, died in New York Sept. 17. Nip started in show biz with Joe Cook when they both left home to join a circus. He later appeared in vaude and legit, working with his brother as Nip & Tuck. He staged the dances for the legit musicals "Rain or Shine" and "Fine and Dandy," both of which starred Cook. For many years he conducted a N. Y. dancing school.

Survived by wife, son, two brothers and a sister.

EDWARD FOSETT

Edward Fosett, 56, circus proprietor, died in Dublin Sept. 7. It was the son of the late Sir Robert Fosett, a leading circus operator in England, and spent his early life as a rider and acrobat. In 1917 he settled in Ireland and ran his own outfit, first as Hackenberg's Circus and then as Fosett's in partnership with the Powell-Clarke Circus.

He is survived by three sons and three daughters.

VICTOR E. PEDERSEN

Victor Emanuel Pedersen, 67, former vaude performer, died in Waterford, Conn., Sept. 12. Pedersen started his career as an acrobat with the old Sells-Floto Circus. He entered vaude soon after and was partnered with Carl F. Pedersen (no relation) for 32 years, touring the Keith circuit. They also played the old Hammerstein, N. Y.

Surviving are his wife, four brothers and a sister.

JOHN PARK

John Park, 80, baritone of leading Broadway roles until his retirement 20 years ago, died in Toronto, his hometown, Sept. 13. His first New York appearance was in "The Runaway Girl." He later sang and danced in several Victor Herbert productions.

His wife, the late Eleanor Shea, also sang in Broadway musicals.

JOHN F. HAYES

John F. Hayes, 81, pioneer film exhibitor, died in Philadelphia Sept. 14. Hayes started one of Philly's first nickelodeons in midtown and was the founder of the Hayes Amus. Enterprises, which operated the York and Columbia Theatres in Philly and several in South Jersey.

A son survives.

R. B. PAYNE

R. B. Payne, 32, secretary to R. J. O'Donnell, general manager of Interstate Theatres, died in Dallas, Sept. 12. An Interstate employee 13 years, he rose from usher to assistant manager and treasurer of local theatres until his recent promotion to O'Donnell's office.

Survived by wife, daughter and mother.

FRANK RAFUL

Frank Raful, 47, longtime manager of Summit Beach Park, Akron, O., died in that city Sept. 11 of a heart ailment. He joined Summit Beach Park in 1936, and was also associated with outdoor amusement enterprises in Florida and Laguna Beach, Calif.

His wife, mother, two sisters and five brothers survive.

RAYMOND J. GORMAN

Raymond J. (Ray) Gorman, 55, president of stagehands' union Local 3 of Pittsburgh for a dozen years, died of cancer there recently. He had been employed at the Stanley and Warner Theatres and was a member of the union for more than 35 years.

Survived by his wife, a brother and two sisters.

TED GRAY

Ted Gray, 45, Ottawa (Can.) pianist-composer, died Sept. 8 at Macomb, Mich. Gray was well-known in North American and United Kingdom dance orchestras circles.

Survived by wife and three brothers.

RONALD FRANKAU

Ronald Frankau, 57, British stage and radio comedian, died in London Sept. 11.

During the past year, Frankau

had devoted his time to writing. He was the brother of novelist Gilbert Frankau.

ALLEN KING

Allen King, 55, circus performer and animal trainer, died in Chicago Sept. 15. He had been with the Al G. Barnes, Ringling Bros. and Miller Bros. circuses. His wife survives.

JACINTO TORRES

Jacinto Guerrero y Torres, 56, Spanish composer, died in Madrid Sept. 15.

He composed scores for light opera and musicomedies. Many of his songs have been translated into English.

TED MORRIS

Ted Morris, 41, head of Metro's still department, died Sept. 17 in Hollywood.

Survived by his wife, magazine writer Jane Keson Morris.

Frank J. Ebener, 76, chief electrician at Center Theatre, N. Y., died backstage Sept. 16 while working the control board during the Spike Jones video show on NBC-TV.

Father of Frank Murphy, Loew's Great Lakes division manager, died Sunday (16) in Brockton, Mass., where he had been fire deputy.

Claude (Dusty) Rhoads, 27, musician with the Tiny Hill orch. died Sept. 6 in a hospital in Cedar Falls, Ia., of injuries suffered two days previously in an auto collision near Waterloo, Ia.

Mother, 83, of Henry Herzbrun, former Paramount v.p.; Bernard, supervising art director at Universal-International, and Walter, artists' manager, died in Los Angeles Sept. 9.

William Rhodes Harris, 24, announcer for WABB, Mobile, was killed Sept. 12 in an auto accident. Survived by wife, child and parents.

Lou Cooper, 55, owner of the Whitehall Theatre, the Tivoli, Hull, and other show properties, died in London, Sept. 10. Survived by a son and two daughters.

Major Howard S. Cole, 75, theatre owner and operator, died in Bonham, Tex., recently. He had operated three downtown houses and one ozoner there.

Mrs. Anna Frances Bousier, part owner of the Cuba Theatre, Cuba, Mo., died at her home there Sept. 7. Her husband and four daughters survive.

Lewis Klinev, 51, orch leader-pianist, died Sept. 9 of a heart attack while playing with his orch in Toledo. Wife, two daughters and three sons survive.

Mother of playwright Marc Connally and widow of Patrick J. Connally, who was associated with the late Richard Mansfield in legit, died in New York Sept. 12.

Father of Dan Wilkinson, exploitation manager of the Neighborhood Theatres, died in Richmond, Va., Sept. 10.

Father, 72, of Sanford Markey, NBC news editor and *Variety* mugg in Cleveland, died Sept. 2 in that city.

Edward L. Nolan, 57, who retired 10 years ago as manager of the Albert Theatre, Berlin, N. H., died in that city Sept. 10.

Anthony Crispino, 64, former master of properties at the Met Opera, N. Y., died in Huntington, L. I., Sept. 9.

Samuel George London, 76, former secretary-general of the Folies Bergere in Paris, died Sept. 14 in Biarritz, France.

Wife, 58, of Metro film editor Conrad Nervig died Sept. 8 in Santa Monica, Cal.

Leander Page, Sr., 68, a director of the Cheshire Fair Assn. died in Hanover, N. H., Sept. 7.

Mrs. Ethel Ganz Levy, 54, former concert pianist, died in New York Sept. 13.

Nelly Montiel, Mexican screen actress, died in an auto crash near Acapulco Sept. 14.

Theatre TV's 'Exclusivity' War

Continued from page 1

must be shared, consequently, the theatres hope, they'll be carried in the future by filmers, arenas and possibly other auditoriums. In that case, exhibitors feel they'll continue to hold the upper hand, since they can offer customers the big-screen event, plus a first-run "A" picture. It's the picture which will get the ticket-buyers up to the theatre boxoffices, they feel.

Illustrating the move-in of privately-owned auditoriums is the Town Hall, Philadelphia. Murray Weisberg, who runs the hall, has reportedly ordered a big-screen projection unit from Theatre TV Enterprises, new Philly manufacturing syndicate. He hoped to get the equipment in time for the Robinson-Turpin fight but could not get clearance for the necessary telephone lines. If the equipment is installed in time for the Willie Pep-Sandy Saddler featherweight title bout next Wednesday (26), however, it's believed probable that Nathan L. Halpern's Theatre Network TV, which rents the theatres in deals with the IBC, will have to let Philly's Town Hall in.

Major inhibiting factor at the moment in the IBC plans is the extremely tight supply situation as far as equipment is concerned. The club has placed no orders as yet for projection units, but is surveying the several units now on the market and is working out the engineering plans involved in converting the studios to video use.

Direct Competition

Once the IBC project jells, it will, of course, place it in direct competition with the theatre interests. It's generally agreed that the exclusive fistcuff tie-ins have been the major hypo to the current theatre TV enthusiasm and that, without a fairly regular schedule of bouts, many theatre men who have gone out or plan to go out on the \$25,000 limb for projectors, may lose some of their interest.

IBC's plans are admittedly tentative and long-range, but the possibility of its directly entering the closed circuit TV picture is likely to put a crimp in the video aspirations of the film houses. Further expansion of the theatre TV network necessarily is tied in closely with the anticipated continuation of a working agreement with the fight group.

The Arthur Wirtz-James Norris IBC coalition either owns or has working arrangements with practically all the major indoor arenas in the nation. With its New York Madison Square Garden tieup and its Chicago Stadium ownership plus another half-dozen leases on other eastern and midwest stadia, the boxing group could come up with nearly 100,000 seats for its video hookup.

This compares with the 35,000 seats included in the theatre TV network that carried last week's championship go. The theatres are also, of course, faced with the projector shortage and that, plus the still unclear economics of film house teevee, roadblocks rapid extension of the theatre web. Because of the proportionately smaller theatre seating capacity it obviously would require many more big screen units to bring the pic houses to a gate and bidding par with IBC's own TV-equipped stadia.

But the IBC project will eventually be extended beyond the fight houses directly under its wing. The outfit sees big-screen video as a possible answer to the smaller fight clubs which have been beefing about television's impact on their gates. Idea being mulled by IBC would have the smaller pug houses carrying the bigtime out-of-town fights on large screens while they put on live prelim bouts featuring their own stable. Such an arrangement would be to the fistcuff combine's long-range interest, since the fight biz is concerned about the drying up of its "farm system" with the death of the grass roots clubs.

Other Attractions

Significantly, the Wirtz-Norris outfit is also eyeing other sporting events and attractions to utilize its sport palaces via VT. Such events as major basketball games, the hockey championships and even wrestling figure in the thinking. Then there's Wirtz's controlling interest in the Cole Bros. Circus and the "Hollywood Ice Revue," which conceivably could be fitted into the video hookup.

Disclosure of IBC's hopes for its

own TV circuit casts a new light on the syndicate tieup with the theatres. Although the sports group plans to continue to do business with the film houses for some time, the bargaining from here on out likely will be on stiffer terms. The theatre arrangement whereby the IBC supplied several major fights for relatively token fees has pretty much served its twofold purpose.

It has succeeded in helping interest in theatre TV to a point where more and more theatre men climbed on the bandwagon, thereby creating a new bidding force in the fight rights situation. Also, it's served as a practical experiment by which the IBC could test the public acceptance of big screened fights without the expense involved in setting up its own equipment.

Club has no plane at this time to hit the Federal Communications Commission for video channels. IBC will use the closed circuit telephone lines which have been carrying the theatre fightcats.

MARRIAGES

Marion Russell to Peter Fernandez, New York, June 22, just announced. Bride is an actress; he's an actor.

Nancy Joan Braverman to Yehudi Wyner, New York, Sept. 16. He is a pianist-composer.

Marjorie Brady to Norman F. Barry, Aug. 31, Chicago. He's Chi NBC announcer; bride is secretary to William Ray, Chi NBC news and special events manager.

Ariene Seplow to Sid Bakal, New York, Sept. 16. He is publicity staffer for the Ted Mack radio and TV programs.

Marilyn Conrad to Harry Lewis, Los Angeles, Sept. 9. Bride and groom are thespians, and partners in a string of restaurants.

Lou Gauh to James Kirk, Pittsburgh, Sept. 8. Bride's the daughter of Harriet Gauh, of WB theatre circuit staff.

Paula Wray to Paul Gilbert, St. Louis, Sept. 7. Bride is a TV and variety singer; he's a cafe comic.

Marian Harrison to E. Charles Straus, Las Vegas, Sept. 15. She's daughter of songwriter Ned Washington; he's attorney in William Morris legal department.

Celia Katz to Robert Putkin, Los Angeles, Sept. 13. He's a producer at KLAC-TV there.

JaneMe Rosenfeld to Don S. Goldberg, Las Vegas, Sept. 9. She's assistant to the publicity chief at KLAC-TV, Los Angeles.

BIRTHS

Mr. and Mrs. Oscar Natzka, son, N. Y., Aug. 30. Father is a lead bass-baritone with the N.Y. City Opera.

Mr. and Mrs. Burnie Ebert, son, Hollywood, Sept. 8. Father is director at KTLA there.

Mr. and Mrs. John Roeburt, son, Sept. 3, New York. Father is the whodunit author (books, radio-TV).

Mr. and Mrs. Clarence Young, son, Santa Monica, Cal., Sept. 8. Mother is Jean Ewing, of the Ewing Sisters.

Mr. and Mrs. Laslo Benedek, daughter, Hollywood, Sept. 11. Father is a screen director.

Mr. and Mrs. William Clark, son, Santa Monica, Cal., Sept. 10. Father is mike man at 20th-Fox.

Mr. and Mrs. Neil Smith, son, Pittsburgh, Sept. 10. Mother's former Nancy Granger, of Pitt Playhouse staff.

Mr. and Mrs. Sid Kaplan, son, Pittsburgh, Sept. 10. Father's with Pitt Symphony orch.

Mr. and Mrs. Lenny Martin, son, Pittsburgh, Sept. 10. Father's bandleader and arranger.

Mr. and Mrs. John Bello, daughter, Mercer, Pa., Sept. 8. Father manages the Liberty Theatre there.

Mr. and Mrs. Robert Ryan, daughter, Hollywood, Sept. 10. Father is a film actor.

Mr. and Mrs. David Rich, son, New York, Sept. 11. Father is a director with CBS-TV.

Mr. and Mrs. Igor Luketichuk, daughter, Fort Wayne, Aug. 21. Father is a symphony conductor.

Mr. and Mrs. Seymour Fox, daughter, Chicago, recently. Father is Chi NBC news staffer.

Mr. and Mrs. Hal Tate, son, Chicago, Sept. 12. Father is radio-TV program packager.

Mr. and Mrs. Benny Kutchuk, daughter, New York, Sept. 15. He's a theatrical agent.

Mr. and Mrs. Stuart Martin, daughter, Hollywood, Sept. 14. Mother is film actress, Angela Greene.

Mr. and Mrs. Jim Conkling, daughter, Sept. 10, Bronxville, N. Y. Father is Columbia Records prez; mother is the former Donna King, of the King Sisters.

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